

FEBRUARY

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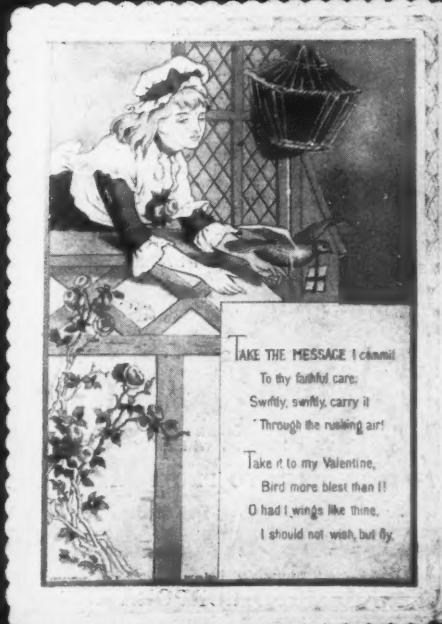
1953

Hobbies

THE LIBRARY OF THE

FEB 6 1953

The Magazine For Collectors



RARE BUY! "Flow Blue" ALFRED MEAKIN (English) Dinner Set. 12 9" plates, 12 salad plates, 12 bread and butter plates . . . 12 sauces, 12 cups and saucers . . . 2 open vegetables . . . creamer, covered sugar, covered butter, 2 open vegetables . . . 3 platters, 7½", 10", 14" . . . all in fine condition . . . wonderful buy for \$195.

Olde Lamps, Inc.

LEON and SOPHIE FRANK

Hotel Statler
Buffalo 2, New York
Telephone
Madison 4136

FEBRUARY . . . our Annual Sale Month SAVE 1/3 to 1/2 on our Fine Old Things

Our Method is a good one . . . every February we clear our stocks . . . so we have the greatest possible variety the year through and we give our customers a buying "heyday" . . . they love it and we add wonderful new customers! Good for them and for us. Shop early.

Write for a LIST . . . too many items to advertise!

WALNUT BUREAU SECRETARY
See Sept. HOBBIES . . . 5' 6" tall; drop front; 3 large drawers at bottom; handsome inside; completely refinished; slightest restoration . . . 40" wide; 17" deep.
Was \$250
Will sell for \$175.
Crating and Shipping Extra.

GROUP OF FIVE FANS
3 Marquises and 1 satin, were \$25 for the lot; 1 early WATTEAU TYPE French colorful paper fan with pierced ivory sticks and marked "Depose"; was \$35.
All 5 were \$60 . . . all for \$35.

ROSE MEDALLION BOWL
Finest quality (November HOBBIES) 9½" square; 5½" high; square with curved corners; butterflies, birds, bees, flowers and persons in decor.
Was \$42.50 . . . now \$28.

TWO MEISSEN PLATES
Crossed Swords, Dragon pattern; one yellow-brown, gold; other green-and-gold; 10" diam.
Were \$20 each. Now \$10 each.

TWO HAND PAINTED CAKE PLATES
Not alike; each 10" diam. with gold leafed extended open handles. Rose decor.
Were \$10 each . . . Now \$5 each.

PAIR MARY GREGORY VASES
Clear with white decor; 7" high, 3" wide at top, sloping to 2" with 2½" wide bottom.
Were \$29.50 pair. Now \$15 for pair.

CRANBERRY GLASS EPERGNE
See August HOBBIES; 3 cornucopias and base bowl, 11" diam.; 2 clear swirled canes; 22" high.
Exquisite at \$75
Now only \$50.

46 x 32" OVAL TABLE, cut down to COFFEE TABLE
See Sept. HOBBIES . . . Walnut; gadroon at bottom of apron on table top . . . simple legs curving from center. Fine original condition.
Was \$110
Will sell for \$55.
Crating and Shipping Extra.

SAWTOOTH SPILL VASE
8" high.
Was \$18 . . . NOW \$9.

PAIR MERCURY FOOTED SALTS
Were \$6 . . . NOW \$3 pair.

COFFEE AND TEA SET
Coffee Pot, 7" high; Teapot 5" high; cov. sugar, 4", and creamer, 3" high. COPELAND - SPODE Jasperware; brilliant blue, white relief; mint condition.
Set was \$55 . . . will sell for \$36.50

CHARMING OLD FRENCH CHINA TEA SET (D&C)
Urn shaped 9" tall. TEAPOT, 7" covered SUGAR, 6" creamer, Waste, 5 TEACUPS and Saucers, 6 TEA PLATES. 2 open handled 10" CAKE PLATES. Small wild roses in bouquet with little blue flowers and sheaf of wheat.
Marked \$85.50 . . . only \$47.50.

DOZEN HAVILAND & CO OYSTER PLATES
Forget-me-not pattern; many uses today.
Were \$5 each . . . NOW \$3.50 each.

DELFT PLAQUE, CIRCA 1740
Blue & White Chinoiserie decor; round and scalloped; each scallop enclosing a panel . . . 14" diam.; marked "A K" for Antoni Krusweig.
Was \$85 . . . will sell for \$50.

ROSE MEDALLION TEAPOT
with cord top handle; cover is rimmed tea measure; 5 high; and 2 handleless 8 sided tea cups.
Was \$25.50 set . . . Now \$13.50.

7 - 8½" HAND PAINTED PLATES
Limoges China Pastel edge with Pink Roses in softest tone; edge alternating large and small scallop; ro well in plates.
Were \$7.50 each . . . NOW \$3.95 each.

SALOPIAN URN SHAPED TEA CADDY
Blue and white 4½" high; Chinese pattern.
Was \$30 . . . Now \$20.
Also matching handle-less Cup, marked "S" in blue.
Was \$10 . . . Now \$7.

13½" DIAM. HEAVY COPPER BOWL
2" extended handles each side; all hand made and dove tailed; been soldered; has few tiny holes in bottom; nice for sewing or knitting, or magazines.
Was \$25 . . . Now \$12.50.

FRENCH PORCELAIN 2 CUP TEAPOT
Looks like Dresden.
Was \$15 . . . Now \$7.50.

5 SMOKE BELLS
Milk White Glass with Ruby Edge that is fluted.
Were \$7.50 ea. . . Now only \$3.75 ea.

2 DELFT PLAQUES
1 - 15½" diam . . . 2 Sailboats at Wharf; marked "Delft" #82.
Was \$45 . . . NOW \$30.
1 - 13¾" diam. Villeroy & Boch marked "V & B M". Windmill; lovely blue and white.
Was \$39.50 . . . NOW \$26.

ALL ITEMS SUBJECT TO PRIOR SALE. Shipping Extra.

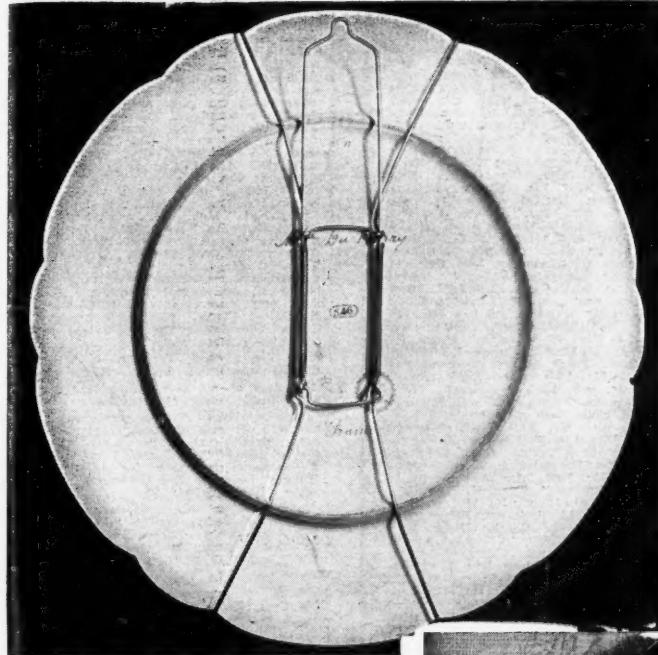
HOBBIES

Published Monthly by
LIGHTNER PUBLISHING CORPORATION
1006 South Michigan Ave., Chicago 5, Illinois
Vol. 57, No. 12, \$3.50 per year; (Canada, \$4.00; Foreign, \$4.50)

Entered as 2nd class matter, April 15, 1931, at the Post Office at Chicago, Ill., under the act of March 3, 1879. Printed in U. S. A.

TERRY'S DOUBLE SPRING PLATE HANGER

WE PIONEERED THE FAD OF HANGING PLATES OVER 17 YEARS AGO. Many plate hangers are on the market now, and most of them are not worth carrying home. DEMAND TERRY'S at Gift and Antique Shops, Department and Hardware Stores or Variety Stores. Many of the finer shops carry these in attractive cellophane bags, mounted on a white card with pictured directions on the reverse side. Most of them handle in bulk lots at a slight saving to you.



For saucers, cup plates and articles less than 7" we use 3/64" wire. Be sure to state whether your plates are 4", 5" or 6" in diameter. EITHER OF ABOVE SIZE, 30c each.

For regular and most popular size plates we use 1/16" wire. Be sure to state whether your plates are 7" to 9", 9" to 11", or 11" to 12". EITHER OF ABOVE SIZE, 30c each.

For platters, trays, bowls, plaques, etc., we use 3/32" wire. Be sure to give us the vertical and horizontal measurements. These come in 12", 13", 15", 17", 19", 21".

All are adjustable to slightly smaller and slightly larger, 50c each.

No C. O. D.'s, Please

FOR YOUR MOST EXPENSIVE AND BEAUTIFUL CHINA. WILL NOT ROCK OR WOBBLE. HANGS ABSOLUTELY FLAT. ON AND OFF AS DESIRED. THE FINEST PLATE HANGER EVER DESIGNED. WE HAVE SOLD MILLIONS. **NO WEIGHT ON THE SPRINGS. THEY MERELY PUT TENSION ON THE PLATE AND MAKE IT ADJUSTABLE FOR DIFFERENT SIZES.**

MADE OF SOLID BRASS WIRE AND STURDY STEEL SPRINGS. We have always carried large stocks, but during these critical material shortages and the forbidden use of same, we reserve the right to send plated stock or galvanized steel wire. Either will do the job since only four little tips of wire are exposed to front.

Dealers: Write for 32-page catalog.



T & B SALES COMPANY, Sales Agents for

The Tulsa Wire Products Company Divisions of the C. W. Terry Co.

BOX 2504, TULSA 1, OKLAHOMA "Largest Makers of Wire Gadgets"

VIRGINIA A. KEARNEY
YE OLDE TRADING POST
Lafayette Road — Route 1 — Salisbury, Mass.

1. Proof, old 10 $\frac{1}{4}$ " blue Grant Peace plate \$10.00
 2. Stunning, brilliant, en. green 10" lamp, sq. 4 $\frac{1}{2}$ " base, sq. foot has dainty frosted pattern 10.00
 3. 9 $\frac{1}{4}$ " "Old Ivan German" Thistle pattern serv. bowl 4.75
 4. 9 $\frac{1}{4}$ " Old Ivy plate to match, marked "Germany" 4.00
 5. Rare scinde "Alcock Oriental Stone" Flowering Blue 6 $\frac{1}{4}$ " creamer, fine cond. 9.75
 6. 7 $\frac{1}{4}$ " Scinde Flow. Blue plate 3.50
 7. 7 $\frac{1}{4}$ " "Hong Kong" Flow. Blue plate 3.00
 8. 5 $\frac{1}{4}$ " "Tunica" Flow. Blue saucer dish 3.00
 9. 9 $\frac{1}{4}$ " "Temple" 9 $\frac{1}{4}$ " plate, very al. discoloration 3.75
 10. Brilliant etched crest, cut panelled neck, orange cut stopper 7" tall, beauty 4.75
 11. Handsome 4 pc. Grapes Festoon set, Lee 63, line 3, fine stippling on sparkling clear glass, lovely stippled acorn rimials, all proof, cov. butter, cov. sugar, creamer (on fl. base) & spooner set 18.75
 12. 5 $\frac{1}{4}$ " Flint Ribbed Ivy saucer dishes, \$2.75 ea.; set 12.75
 13. Set 8 Milk glass (quite opalesc.) old Sandwich strawberry 4" saucer dishes, \$2.50 ea.; set 18.00

PROOF OLD PATTERN SPOONERS IN:

14. Rare Magnet & Grape Frosted Leaf (Stunning) 6.00
 15. Fine Ribbed Bellflower 4.00
 16. Thousand Eye, plain standard 4.75
 17. Guaranteed old, Frosted 3 Face 10.00
 18. Orig. 5 bottle (pewter) bottom (oil) fine Rib. Bellflower border (oil) fine ribbed & salt shaker 1 oz., fine rib stopper. Each has flake check under edge, scarce, lot 9.50
 19. Sweet set 6, 5" lacy edged, gtd old "Schumann-Bavaria" plates hp. Dres. dent flower centers, proof 9.75
 20. Proof "N" Taffeta glass "Singing Birds" blue ir. mug 2.50
 21. 7 $\frac{1}{4}$ " Daisy plate 1 scallop (tiny chip) 3.50
 22. Choice 4" apple green Inv. Thumbprint sauce 3 ribbed ft. 4.50
 23. Proof "Viking" cov. sugar 5.75
 24. Gilt lined mercury gl. ft. salt, pretty painted white leaf & fern design, 2 $\frac{1}{4}$ " tall 4.00
 25. Beaut. brilliant flint 10 $\frac{1}{4}$ " Bigler whale oil lamp, sq. base, proof. Basic something! 16.50
 26. Unusual Disc. shaped "Delaware" fruit bowl, Kamm I 103, 10 $\frac{1}{2}$ x 8 $\frac{1}{2}$ ", unworn rose color & gilt dec., on 4 tall ft., fancy shaped top, nice 5.75
 27. Cannon ball or Atlas T.P. holder, (rare) 3.75
 28. Thompson Glass Co. goblet, deep red top, Kamm VI, 40 5.00

JUGS

29. Prettily shaped, 6 $\frac{1}{4}$ " Spanish Lace, opalesc. dashes & leaves on clear swirled glass 8.75
 30. 6 $\frac{1}{4}$ " Deep cran. in panels, bulbous, crimped h. app. h'ble 11.75
 31. 6 $\frac{1}{4}$ " Clear to cran. bulbous, crimped h'ble, pretty frosty etchings 11.75
 32. 6 $\frac{1}{4}$ " Milk glass melon shaped base, sweet col. enameled trim 7.00
 33. Most att. 6 $\frac{1}{4}$ " "Avalon Faience" Baltimore Pottery, 1890, brown outlined yellow leaf on deep rose tone, butterfly & gold lines, Britannia top 5.00
 34. Rare small (4 $\frac{1}{4}$) black jackfield, pewter top with white porc. knob, oil gilt fern dec. sweet! 9.75
 35. Most reasonably priced above coll. 8 syrup jugs, (authentic, perfect!) 50.00

SELLING OUT OUR BOOKS! FINE ESTATE AND LIBRARY COLL. BIG VALUES PRE-

PAID TO YOU!

"Hist. of Southern States" 4 vol. on Confed-

RIDER'S ANTIQUES

R. F. D. 1 - Rte. 46

Durhamville, New York

12" Chop plate, lar. asters, gold dec. \$ 6.00
 6 Ea. Rogers knives, forks, spoons, salad forks, floral, "A", nice cond. 24 pcs. 9.00
 Paintings on velvet, 17x21", 13x16", 9x21". lovely cond. the 3 7.50
 Amber Three-Panel goblet 6.50
 Choc. pot & 5 ccs, cobalt blue & white, red roses, gold trim, unmarked, lovely 14.00
 13 $\frac{1}{2}$ " H.A.V. chop plate, border hp. asters 11.00
 8 Butter pats, floral & gold, finest 8.00
 Cupid & Venus covd. compote, 12" tall 9.00

List for stamp — Write wants
Please send postage**BEATRICE MASLOWSKI**

Housatonic, Mass.

Red Block tumbler \$ 5.50
 Pr. square Daisy & Button dresser bottles, original square D. & B. stoppers 14.00
 Majolica spittoon, Pineapple pattern 13.50
 Blue and white hanging fish mold, like Onion pattern 12.50
 Frosted Circle butter dish 11.00
 Pie with basket 4.50
 Handled green lamp 9.50
 Hanging double match holder with scratcher Iron 5.00
 Lovely cut glass wine carafe, original cut stopper 17.50

AURORA GONELLARoute 202 Lahaska, Pa.
PHONE: Buckingham 4081CIGAR STORE INDIAN nice size, 5 $\frac{1}{4}$ " inc. base; Also PENNSYLVANIA BRIDE'S BOXES, write.

Pair Melissen soup plates, early Crossed Sword mark, huge center floral spray, floral decor. on embossed shoulder, ea. \$15.

Beautiful tall pot, cov. sugar, creamer, 6 c/s; 8" plates, 6 saucer dishes, 2 10" handled plates, finest French china, delicate pink flowers, grey lead, gold line, edges rope dec'd on handles & finials, exquisitely & perfectly set, \$60.

3 Huge c/s "Henriot Guipure France" figures peasant dress, sponged handles, ea. \$50.

2 Blue Onion triangular dishes "Villeroy & Boch, Dresden, Saxony" ea. \$5.

7 Flow. Blue 10" soup plates "Tongquin," ea. \$8. Coffee pot 9 $\frac{1}{4}$ " to tip pod finial, creamer, cov. sugar "S" Bridgwood and Son" with copper band, gold dec. on handles, covers & graceful sponged. Set \$50.

2 Light Blue 9" soup plates, marked "Lombardy" J. Heath & Co., ea. \$3.50.

Coffee pot 9 $\frac{1}{4}$ " high, fine French china, gold trim, lovely Moss Rose dec., \$18.50.2 Matching platters Brownfield Ivory "Nell" Kamm china pg. 88, one 12 $\frac{1}{4}$ x16", \$15; other 14x18", \$18; both for \$29.

Handled sugar bowl, pod finial, ornate handles, beautiful gold trim, \$9.

Oblong soup tureen, separate tray, repaired ladle, Brownfield "Ivory," gorgeous large pink & blue flowers, handsome trim, \$45; Matching gravy tureen & separate tray, \$25.

Pitcher blue marked "Published by W. Ridgway & Co. Hanover, Oct. 1, 1833," write.

Cased glass 5" fat vase, ultramarine blue outside, white inside, clear handles, \$10.

2 Diamond Point 9" open compotes, ea. \$13.50; Sawtooth 8" open compote flint, \$12; 2 Frosted Stork 8x12" oval platters, ea. \$8; Centennial platter called "Washington Bread Plate," \$8.50.

2 Waffle celery vases Lee 46 flint, ea. \$12. Squared Daisy & Diamond (Kamm 2nd) footed sauce dishes (2) ea. \$3.

8 Tumblers clear with cranberry tops, ornate all-over pressed design, marked "Souvenir of Reading Pa.", ea. \$2.50; Ruby Rosette tumbler, \$3.50; pair salt & pepper shakers all in red with "Mother 1866" etched in white, pair \$5.

Minton teapot in Melrose pattern, \$9.

2 Biscuit 5" ornaments, one Dick Whittington & his Cat; other Little Red Riding Hood, ea. \$1.

Tobacco jar: Face of Jolly Ffar, \$12.

Iron trivet letter "E," \$2; Weather vane in cast iron 23" long, has insert of ruby glass, for your early spring garden, \$12.50.

Red satin fan 12" ivory sticks, red ostrich feathers, \$6.50; 12 odd hatspins for \$4.50.

On following silver items add 20% if not a dealer, all coin silver in fine good weight.

1. Coin 7" gray ladle, fine chasing, rope handle mon., "EPR" maker, O. S. Hemphill, \$6.

2. Coin 10" ladle, fine chasing 3 $\frac{1}{2}$ " fluted bowl, script mon., "EPR," \$9.50.3. Coin 12 $\frac{1}{4}$ " punch ladle, curved handle, no monogram, deep 4" bowl, maker "K & L," \$20.

4. 2 Matching 7" coin butter knives, finely chased mon., "CRIT" rope handles, ea. \$5.

5. Coin tablespoons mon., "EPR" rope handle maker, "R. Brunswick" fine chasing, ea. \$3.

6. 10" Ladle, great weight, maker "Battley & Co" mon., "EPR" glided shell bowl, choice \$20.

7. Sterling jelly ladle 5" long, no mon., \$3.

8. Rogers tablespoon, seal of District of Columbia on handle; 6 Rogers teaspoons, state Seal Delaware, Vermont, Virginia, Florida, Pennsylvania, all mint, ea. \$2.

9. Rogers sugar shell & butter knife, each short seal of U. S. A. on handle, ea. \$3.

10. Plated silver tongs for pickle jar, \$3.

11. Newbury Quad. Plate #1016 13" tankard pitcher, needs plating, \$6.

12. Heavy sterling teaspoon, raised floral design, gilded, inscribed "Mother," \$3.

13. Meriden Plate #1902 teapot, creamer, & sugar, needs plating, \$18.

14. Syrup Wilcox Quad Plate #180, final cover woman's head, needs plating, \$4.50.

15. Rogers triple Plate #290 round 10" tray tankard pitcher, cup holder, \$7.

16. Rogers Quad Plate #5009 open sugar, \$3.

17. Rogers triple Plate #5070 creamer, \$5; coffee sugar, \$5; spooner, \$3; need plating.

18. Large plated basket 14" high when handle upright, pierced work, needs plating, \$8.

Nice Satsuma 16" vase in graceful shape, shading of orange with gold & delicate floral, make lovely lamp, \$11.

Pair 12 $\frac{1}{2}$ " vases which in all probability are T'fany altho not marked, shading from peach bl. at base to gold at top, flare toward base to for 5 $\frac{1}{2}$ " diameter, \$35 pr.

Pair 16" metal Victorian urns, vintage dec. would make stunning lamps, the pair, \$15.

Tin store tea caddy 18" high, lovely for decorative \$7.

CARTAGE EXTRA — STAMP PLEASE

KATE G.
VALENTINE
AMERICA
HALL
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Historic
Favorite

ARTISTS

The Circus
The Circus

ANTIQUES

JEWELRY

BELLS

TIME

Naturals

MECHANIC

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THE BAN

MUSEUM

SILVER

OLD PRINTS

Notes on

HOBBIES

The Magazine For Collectors

1006 South Michigan Avenue, Chicago 5, Illinois

O. C. LIGHTNER, Founder (1887-1950)

FEBRUARY, 1953 Vol. 57, Number 12

\$3.50 per year in U. S.; (\$4 in Canada, \$4.50 in foreign countries)

- Devoted to the stimulation of the cultural arts.
- Co-Sponsors of the Lightner Museum of Hobbies, gift of O. C. Lightner to America's oldest city, St. Augustine, Fla.
- Sponsoring the nationally known Chicago Antiques Exposition and Collectors' Fair since 1930.
- Sponsoring World's Antique Mart, in the Lightner Memorial Building, 1006 S. Michigan Ave., Chicago. There are approximately 50 privately owned shops on the first and second floors of this building.

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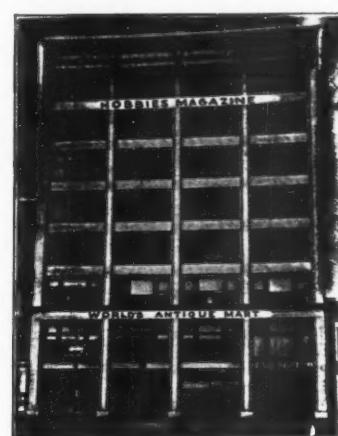
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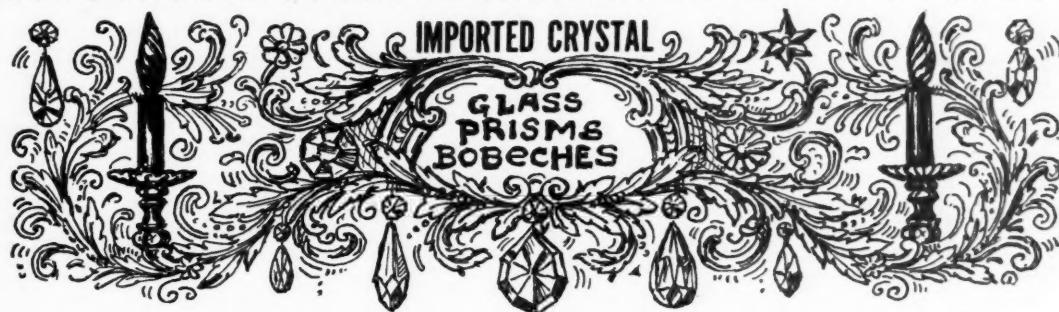
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HOBBIES is indexed monthly in the Readers' Guide to Periodical Literature, which is available in most libraries.



PLAIN
COLONIALS
No. 100

4" overall	\$.35 ea.
5" overall	.47 ea.
6" overall	.75 ea.
7" overall	.89 ea.
9" overall	1.95 ea.

SPECIAL — IMPORTED
CRYSTAL GLASS PRISMS

Are available in all their Sparkling Brilliance and Clarity, at reasonable prices. If you are looking for a way to freshen up your products — to give them new life and new beauty and new selling power — order these imported Crystal Glass Prisms. All new, never been used before. Artistic for chandeliers, Candlesticks, Lamps, etc.

PREPAID. Money refunded if dissatisfied. Checks accepted.

STAR
COLONIALS
No. 108

4" overall	\$.35 ea.
5" overall	.47 ea.
6" overall	.79 ea.
7" overall	.99 ea.

PENDALOGUES
No. 6

2 1/2" overall	\$.38 ea.
3 1/2" overall	.59 ea.
4" overall	.78 ea.



SIZE 3 3/4" overall.
imported FIRE POLISHED U Drop
prisms.
13c each in 100 lot orders.
15c ea. on order of less than 100
Same style and size U Drop as above,
but in HAND CUT and
WOOD POLISHED,
(Finest Grade Made), 25c each.
Postage and Handling on prisms,
extra, 35c.

CUT
SPEARS
No. 131

3 3/4" overall	\$.39 ea.
5" overall	.61 ea.
6" overall	.92 ea.
7" overall	1.45 ea.
9" overall	2.25 ea.

PLAIN
SPEARS
No. 130K

3 3/4" overall	\$.32 ea.
5" overall	.50 ea.
6" overall	.87 ea.
7" overall	1.35 ea.
9" overall	1.95 ea.

U-SPEARS
No. 210

3 3/4" overall	\$.18 ea.
5" overall	.49 ea.
3 3/4" overall in 100 lot orders	14c each



GOLD PLATE EDGE

BOBECHES

WITH
HOLES
FOR
PRISMS

#9

#10

Left: 3 3/4" diam. rnd.
8 Prism rings, 1" center
hole, 89c ea., 78c ea.
If bought in doz. lots,
12c ea. Prism rings, 1"
center hole, 16c ea., each.
89c ea., doz. lots.
Postage, packing and
insurance 35c extra.

Also have other type made bobeches to fit
hurricanes, chandeliers, candlesticks, etc.

Write for catalog.

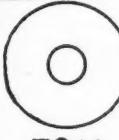
BOBECHES WITHOUT HOLES



3904



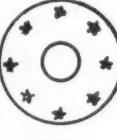
3905



3900



3902



3901

FOR CANDLESTICKS ETC

3" diam., 1" center hole. Imported Czech. bobeches. It's a sure-seller, it's back again, and we've got it! Made in different styles to fit any candlesticks. Protect tables and cloths. Catches tallow drippings. Priced as follows in dozen lot orders:

3904 59c ea., 3905 49c ea., 3900 29c ea., 3902 39c ea., 3901 39c ea.

Only sold in dozen lots at this low price. Postage, packing and insurance, extra 30c.

PAULEN CRYSTAL CO., 296 Broadway, New York 7, N. Y.

GEARHART'S BARN
Box 75, Route 2,

Hi Folks — "Rhyme by Had."
Holidays are over said Had, to me
Put away the presents, took down the
tree.
My Xmas scarf, or Ma's hat for ties,
Her gifts on clothes line, in the wind
flies.
Pies are all gone, cookies are hard
You see she used beeswax instead of
lard.
Some turkey stuffed in the freezer yet.
By the fourth of July I hope its all et.
Yup, its all over and I feel let down
Think I'll take me a trip to a town
Where there are people and sights
brand new.
When I come back, I will tell you,
What happened while I was away.
Old blade, you will say, bet you were
gay.
I grin, as I think of the fun
Tell Gary, my life is only begun.

Penna. Ky. rifle, 57½" long, fine full stock to muzzle end, tiger stripe stock. This rifle has been expertly refinished, stock, also all parts of firing has been repaired. Has large brass fancy patch box, extra heavy hex barrel, hex bore 38 cal. Was a marksman's piece. Extra special price, \$65.
Another fine Pa. Ky. rifle, 54½" long, tiger stripe, full stock to muzzle, Leman, maker's name. Stock has been expertly refinished and firing parts repaired. No patch box, but a very light slim lady's rifle; hex barrel, 44 cal. hex bore, \$50.

Poultnay and Tremble, Mass. Arms Co. Carbine. Original blue prominent on this gun. Fine shooting condition, \$18. Steven's 16 gauge single barrel shot gun; original blueing; fine condition, \$15.
H. Aastor American Horse Pistol, 14" long, fine condition, \$29.
Obverse and reverse of U. S. \$50 gold coin, copper printer's die, \$10.
Extra special, 2-piece walnut, Pa. Dutch wall cupboard; fine original condition structurally; original old varnish stain; top part has nice ogee contoured moulding; 2 doors, one panel each, pie alcove where it joins base; bottom part has nice table top, 2 dove-tailed silver drawers, 2 cupids, 1 panel door each; nice cutout skirt, bracket feet; across width 48", total overall height 83". Crated, \$85.

Cherry slant top writing desk; plain front, reeded corner, Sheraton style; 3 short drawers across top, then 3 long drawers with early original oval brasses, drawer pulls, beautiful neat thin turned feet; with scalloped skirt, inlaid ivory keyholes, small drawers are missing, inside slant lid, compartments all there; lid needs repair; fine secretary at special price of \$49 crated.
Small tulip wood corner cupboard, 41" across width x 76" overall high; one door above panelling, 1 door below, good structural condition; light coat of paint. Crated, \$35.
Cherry schoolmaster's desk, 2-piece job top, 30" high x 32" across, with shelves, 2 small panelled doors; bottom has lift slant top drawer compartments inside, square tapering legs, overall high 67". Crated, \$45.

Girl's cherry, unusual schoolmaster's desk, Hutch style, cut out hour glass ends; base has shallow chest with long drawer and 4 turned feet; top has duplicate shallow chest with long drawer, then 2 short drawers across on top of writing table; usable as is, but nicer refinished; outside and overall dimensions, 19" wide, 38" across x overall high. Crated, \$39.
Beautiful chestnut wood spool cabinet; nice for coins, stamps. Flat silver ware, 19x25x23" high; 6 nice long drawers. Crated, \$25.
Fine 72" porch settee, all repaired; good structurally; violin splats in back, splat stretchers below. Crated, \$49.
Dough troughs, 4 turned legs dove tailed corners, lid, etc., rough as found, crated \$22. All repaired, ready for you to refinish, \$29 crated.

GEARHART'S BARN

Foot-O-Ten Antiques

DUNCANSVILLE, PA.

Knives, tomahawks, swords, daggers, arrowheads and primitives, rare items here.
Long dagger, slim curved blade, scimitar 20" long, silver inlay handle engraved blade, with gold inlay, \$10.
Primitive early dagger, 15" long scimitar, fancy odd bone handle, brass sheath, fancy engraving, \$8.
Fancy Japanese whale bone or ivory handle and sheath, dagger 16" overall; elaborate carving, \$8.
Early snort curved scimitar, 11" long, inlaid silver blade, silver engraved sheath and handle, \$8.
Stiletto, 16" overall, brass repousse birds in relief, \$4.00.
Dainty Finland Garter stiletto, leather and silver decorated; also handle and sheath, garter fastener, \$5.
Beautiful stag handle "Solingen", 9" long hunter's knife, leather sheath, old pretty, \$3.
Heavy 13" long, folding machette, hinged guard for blade, knife axe, \$4.
Three early Barlow pocket knives, single folding blade. All \$3.
Three fancy early pen knives, all \$3.
Chinese imitation broad sword, 19" long, hilt, guard, blade, etc.; made of real Chinese money, 100 copper cents, woven cord fasteners, money OK, \$5.
Early 28" long officer's sword, pearl handle, fancy guard, coat of arms, scabbard, etc., \$8.
Matched pair officer's swords, U. S., 1863; Civil War, reeded spool brass dainty handles, brass guard, 38" long, no scabbards, fine condition. Both \$15; one \$9.
Regulation heavy Civil War cavalry sword, hand guard of brass, 42" long with scabbards, \$5 each; three for \$13.
Fancy 38" Lodge sword, brilliant engraved blade; has scabbard, \$6 each; three \$15.
Medieval Knight's wooden war cleaver, 29" long; beautifully carved, early real McCoy, \$9.
Matched pair Medieval brass armour stirrups, look like early high top pointed slippers, engraved, the real McCoy; dug up from battlefield; fine condition; polished; make wall baskets. Pair, \$35. Retail at \$100 in city shops.
Four pairs riding spurs, one pair early Civil War; large wheels; fine condition; straps worn, \$8. Two pair nickel over brass, \$3 pair. One pair odd, never had wheels, "gentle" spurs perhaps, \$2.
Medieval 21" long, fancy battle axe of metal, blade filigreed and ornamented spike, etc.; fancy metal handle spear pointed; this axe is no doubt an early reproduction, \$10.
Early full tusk of ivory from a young bull, 28" long; about 3" diam.: carved into a full body of a crocodile, really something \$25.
Hand forged trader's Indian axe, hammer end, with flared rounded blade, handle may not be original but axe is, \$6.
Brass tomahawk, hatchet blade, curved spike other end; has 2 pipes and eagle. T.O.T.E. in relief one side, reverse has 356 and design, handle missing; rare one whatever it is, \$15.
Crude primitive iron handmade axe, found in field with other Indian relics. hammer one end, blade other end. 5" wide blade, 6" from hammer to blade edge. Very odd, \$6.
String of real Wam-Pum animal vertebrae, 28" long, \$5.
Original real Indian baby rattle, early, gourd with buckskin cover, colored designs, legible, pony tail tassel, beads, etc., \$10.
100 Stone arrow heads, field run; some beauties, large and small, \$5.
Two crude stone axes about 6" size, handles gone, \$3 each.
Rare small stone axe, 3" long, rounded head, concave chisel end nicely grooved, \$5.
Drill hammer, small stone knife and few other Indian pieces, all \$2.

(CONTINUED ON NEXT PAGE)

**They say that Love Is Blind, which we deride.
Love isn't blind at all—it's just cross-eyed.**

For the object of your affection:

Our St. Valentine's Day gift selection.

Emerald green "Nutmeg" miniature lamp base, unglazed old chimney, \$7.50. Historical 6½" Tea Tile, portrait of Queen Victoria in blue, commemorating 50th year of her reign (1887), \$3.75. Chartreuse Milk glass 5½" lacy edge shell tray (Belknap 68), \$8.75.

Music Lovers: We are rapidly becoming the antiquarian's little panoply. Our grecian flutes is bulging with bound volumes of the popular ditties of the 1850s and 60s. Priced from \$3.75 to \$15 depending on size, content and condition. If you have the piano, we'll furnish the program. Get your inquiry off prezzissimo, and we'll send you a listing without obligato.

Stunning 9x12½" fancy Limoges Dresser Tray, flower garlands, green & gold trim, exquisite, \$3.75. Oval 7½" Blue Spruce Band pickle dish, \$4. Same green. Standard 9½" 9½" pickle dish, \$6.50; same in blue, \$6.25. Rose Spruce pickle dish, roxbow, \$3.75. Unusual 12½" pickle dish, frosted glass with scalloped top in amber, \$6.50. Double Vine (Lee 198) pickle dish, \$2.75. We hope it's true that love's request is pickles! But that ain't the way we heard it.

Beautiful 6½" handpainted Tea Tile, blue Forget-me-nots, gold trim, signed, \$4.75. Dainty China sugar bowl & creamer pitcher, emossed swirl pattern with delicate flowers, \$4.50. Chin. Fruit Dish on standard, 9½" diameter, 4" high, yellow daisy-like flowers, quaint and lovely, \$6. Blackberry Milk glass footed sauté, \$6. Strawberry Milk glass egg cup, \$7.50.

Alfred Meakin copper lustre Tea Leaf 6½" pie plates, set of 9 for \$25. Other Meakin Tea Leaf, 10" dinner plate, \$3; sq. butter cups, 3 @ \$1.50 ea; 9" pie dish @ \$1.75 ea; 9½" muffin, \$5. Pro-Fit Lee (Kamm, china, 77) 9½" plate (E. Waller, Niagara shape), lustre superimposed on underglaze, \$2.50.

Our mood is amatory, sentimental;

But it's these antiques that pay the rental.

How about curling up with a good book—why be half safe? Universal Gazetteer (1760), a complete

description of the known world, \$2.50. 12 bound copies of Atkinson's "Casket" for 1834, a compendium of literature, wit & sentiment, an old leather-covered volume of tremendous interest, \$4.75. If you like state excelsior, Indiana, Marquette frontier life, read ANNALS OF THE WEST (1847) by James H. Perkins—591 pages of blood and thunder which recounts the principal events occurring in the western states & territories from the discovery of the Mississippi Valley to 1845—\$5. The Universal Traveller (1836), acquaints you with the arts, customs & manners of the nations of the globe, \$2.50.

As is well known, we haven't too many buttons to spare, but perhaps it won't make much difference if we relinquish these. They are brass-in-relief and prices include postage: ¾" dogs attacking wild boar, \$1; 1½" Minerva (or other god or goddess) aiming arrow from horse-drawn chariot, 5 @ \$1.25 ea; 7½" Neptune, \$1; 1½" boy playing flute to bird in tree, \$1.25; 1½" gargoyle, 3 @ \$1.25 ea.

Hayland Limoges cups & saucers, roses in several colors, gold, \$4.50 ea. Early Staffordshire cup (with handle) and saucer, pink lustre flowers, green leaves, \$7.50. Elegant 12½" Limoges Chop Plate, pink roses, blue Forget-me-nots, ornately scalloped gold border, superlatively valuable, \$8. Choicest type 9" early Staffordshire plate, fanciful blue and red flowers, green leaves, strikingly beautiful, \$5. Distinguished Copper Lustre Chalice with wide ornamental band of pink lustre & green flower-like blooms and tendrils, ridiculously low-priced at only \$19.75 and in mint condition. Gorgeous 4½" soft paste toddy plate, large pink rose, maroon berries, green leaves, ornately embossed border (Impr. Rogers), \$5.75.

Though we aim our arrows at your heart,

Your purse is punctured by the dart.

Advertising Pattern Glass is a hit-or-miss proposition. Invest a 2c postcard to acquaint us with your pattern— it may be the most useful 2c you spend all year. Meanwhile, some HOBBIES readers will find what they want without waiting: Ashburton flint pine decanter, \$5.75. Cane goblet,

53. Cathedral 9½" cakestand, \$5. Clear Diamond Band "Eureka" platter, \$5. Crowfoot 7" compote, \$5. Cut Leg spooner, \$2.50. Daisy & Button Petit-oeuf 9" cakestand, \$7.50. Daisy & Button X-Bar 8" bowl, \$3. Dakota (Etched Baby Thumper) covered butter, \$7.50. Diamonds & Thumper goblet, \$2.75. Drapery Band with Stars goblet, \$2.50. "800" heart-shaped napkin with handle, \$3.75. Feather covered butter, \$5.50. Fishscale 4½" stemmed jelly compote, \$4. Celery, \$4. Grape & Festoon, stippled leaf, goblet, \$3.80. Hale's Comet goblet, \$3.50. Jacob's Ladder celery, \$6.50; 4½" saucers, 2 @ \$1.50 ea. Knotted Cord goblet, \$2.50. Late Buckin' (Jasper) spooner, \$2.50; 4½" saucers, \$1.50. Late Panelled Grape (Kamm 1, 96) 4½" stemmed jelly compote, \$3.75. Lion platter, frosted center, \$10. Lotus "Give Us This Day," bread plate, \$5.75. Magnolia (Quince) goblet, \$2.50. Mistletoe or valerian, \$3.50. Palm Stub goblet, \$1.75. Pavonia etched celery vase, \$6. Pointed Jewel goblet, \$2.75. Priscilla 4" saucers, \$2.50. Ray flint celery, \$3.75. Sawtooth spooner, \$2.75. Single Rose creamer, \$2.50. Squirrel sauce, \$3.25. Teardrop celery, \$4. Triple Bead Band goblet, \$2.25. Willow Oak milk pitcher, \$7.50.

LONDENMAN'S
Antiques

MEMBER MIAMI VALLEY ANTIQUES DEALERS ASSN.

P. O. Box 489, Middletown, Ohio

Shop located opposite American Legion

Everything guaranteed old. Express collect or add \$1 postage (excess returned). Money back if dissatisfied.

**GEARTHART'S BARN
Foot-O-Ten Antiques
Box 75, Route 2**

Pa.
(CONTINUED FROM PRECEDING PAGE)

Work of art, iron horse shoe, regular size, 5" hammer, a 2½" anvil, all hand forged, then nickel plated, on easel, picture of maker, \$4.

Have 50 picture hanging nails, heads ¾" diam., covered with red plush, iron shanks, never used, found in old hardware store, 25c each; all for \$5.

Tin, early 7-qt. coffee pot, 10" high; loop hand holder, ball, fine condition, \$3.

Early tin coffee pot, 11" high, 4-qt. loop hand holder, slender taper, \$3.

Early tin coffee pot, squat, unusual one, 3-qt., hand holder, \$3.

Rare, early qt. milk pail, 7" high, tapers from base to top, bail, lid, etc., \$2.

Early 3-pint quaint tin pail, small collared base, wide flared top, bail, etc., \$2.

Babys milk warmer, 10" high, like tall tin cup, door and alcohol lamp at bottom, rare, \$4.

Early tin pint flower wetting can, long spout, hand holder, etc., \$2.

Early 12" oval shaped powder can, two upright spouts, one has neat thimble cup over spout, \$3.

Unusual early tin dough pan has domed lid with loop handle, base, 19" diam., tapers kettle style to round collared foot base, rare, \$7.

**For a New Experience in hunting Antiques
HIT THE INDIAN TRAIL**

DEALERS!

Forest and field can be alive with game, a lake can be choked with fish. Yet without the services of a competent guide, nightfall could find you with an unstained gamebag, an empty creel.

The Dayton area of Southwestern Ohio abounds in good antiques AND good guides — the more than 25 shops of The Miami Valley Antiques Dealers Association which display this Indian emblematic of membership.

So for good hunting, hit the Indian Trail! It's as simple as that!



Buy with Confidence
From Dealers Privileged to
Display this Emblem

IN DAYTON, OHIO
THELMA S. &
JAMES R. GABELL
309 Rockwood Avenue
Phone: RAndolph 2418

IN NEW CARLISLE, OHIO
PILLAR & SCROLL
ANTIQUES SHOP
312 S. Adams Street
Phone: 4421

TWO DEALERS WHO WELCOME THE OPPORTUNITY OF SEEING YOU ARE DESIGNATED ABOVE. Call upon them. They will furnish a complete listing of Association Members, and assist in saving your time and making your visit pleasant and profitable. Membership lists are also available without charge by writing Secretary.

MIAMI VALLEY ANTIQUES DEALERS ASSOCIATION
33 East 1st St., Dayton 2, Ohio

**Longfellow Antique Shop
86 Portland Street**

Portland, Maine

Shaving mug	\$ 3.00
Mustache c/s	3.00
Scup tureen	12.50
Marble base lamp	10.00
Soup ladle	3.00
China tea strainer	1.00
Matching china hat & slipper	6.00
4 Pressed glass sherberts	3.00
STAMP PLEASE!	

fc

* IMPORTED PRISMS
—●—
ELECTRICAL SUPPLIES
—●—
LAMP PARTS
TUBING
FITTINGS
HARPS
SHADE HOLDERS
FINIALS
BURNERS
—●—
WALL BRACKETS

* IMPORTED BOBECHES

* CHANDELIER FRAMES

* LAMP BASES

* ELECTRIFIED BURNERS

BEAD CHAINS

PLATE HANGERS

RAYO LAMPS

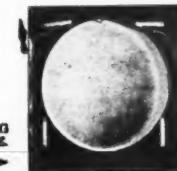
GLASS CHIMNEYS

CORK ADAPTERS

Handsome Frames for Your Prized Plates



FRAME SHOWN WITH PLATE.
(PLATE NOT INCLUDED)



BACK OF FRAME, SHOWING TURN-CLIPS AND WIRE

These beautiful plate-frames are made for us by a Norwegian craftsman. They are painstakingly made of fine cabinet wood and are stained a lovely shade of mahogany to blend with any decor; finished with the finest piano lacquer. Gold liner, heavy metal turn-clips to hold plate, complete with wire for hanging. Your lovely heirloom plates will gain new stature in these beautiful frames. Wonderful gifts—either singly or in pairs. In the following sizes:

No.	Plate Size	Price
650	5 $\frac{1}{2}$ " to 6 $\frac{1}{2}$ "	\$3.50 ea.
801	7 $\frac{1}{2}$ " to 8 $\frac{1}{2}$ "	5.00 ea.
814	8 $\frac{1}{2}$ " to 9 $\frac{1}{2}$ "	6.00 ea.
950	9 $\frac{1}{2}$ " to 10 $\frac{1}{2}$ "	6.50 ea.
1000	9 $\frac{1}{2}$ " to 10 $\frac{1}{2}$ "	6.75 ea.
1100	10 $\frac{1}{2}$ " to 11 $\frac{1}{2}$ "	7.00 ea.
1200	11 $\frac{1}{2}$ " to 12 $\frac{1}{2}$ "	8.00 ea.

New 1952 Catalogue now ready. Many new items & new prices.

LET US SUPPLY YOUR LAMP NEEDS. WHOLESALE AND RETAIL.

H. L. KASSEL and CO.

FORT WORTH, TEXAS

Retail merchandise
shipped POSTPAID
to all 48 states.



HOMECRAFT EXCHANGE

J. L. ALVORD

R. D. No. 1 — Box 101
Utica, New York

Brass pansy frame 5 by 4 $\frac{1}{2}$ ". Oval doors in center, excellent workmanship. 8" tall. \$6.50. 31" by 12 $\frac{1}{2}$ " deep. Greenhouse unattached 12 by 16 by 15" deep. Complete furnishing and electrified. Photo. Large Mosaic earrings for pierced ears & brooch. 2 Deep sterling bread trays. 63 Piece Gorham sterling flat wear. Bead pattern. Brass Tally-ho horn used by famous hotel. Leather case.

NEW SHOP
Wholesaler Please Notice
YE OLDE PINE CUPBOARD ANTIQUES

700 N. State Street

New Ulm, Minn.

RAINTREE ANTIQUES
New Harmony, Indiana
"Jenny Lind," Currier & Ives \$1.00
"Belle of New York," C & I 8.00
O. G. mirror, 26x27 $\frac{1}{2}$ " 15.00
Fairy lamp, ruby top, Clarks Pyramid 10.00
Pewterweight, "Phillip Smith," multi colors 12.00
Royal Austria game set, exquisite 36.00
Limoges butter pats, Forget-me-nots, ea. 1.00
Teapots sugar, large platter, same as above. 1.00
Pr. Potichemarie Newel Post balls. Lovely 20.00
for lamps

SENNETT'S
26 S. Washington St., Tiffin, O.
MINIATURE LAMPS
ROYAL BAYREUTH TEA LEAF
MAJOLICA
OPEN EVERY DAY

CHAIR CANE CANES CHAIRS
Genuine Cane Materials. Flagg Leaf.
Flair Bush for Antique Seating.
Illustrated Catalogue, Dime.
Instructions and Samples, 35c.
Complete Book "SEAT WEAVING", \$1.15.
Machine Cane Web Kit \$1.
Used for chairs with groove only.
12x12" Material. Spline. Glue. Two Wedges.
Other widths available. Postage extra.
Basket Reed. Priscilla Basketry Book, 75c.
FOGARTY HOBBY SHOP TROY, N. Y.
Established 70 years



*Middleburg,
Virginia*

Fine collection of Sandwich glass.

All types in clear and in color.

Write your wants and please refer to Lees and Mc Kearin's glass books

Historic York, Penna.

There is no part of the United States in which there is centered more historic interest than that occupied by the county of York. The town of York, in the words of LaFayette, was "the seat of the American Union in our most gloomy times". In our cemeteries lie buried two signers of the Declaration of Independence.

But not only during, but before and after, the American Revolution, the incidents of our history are full of interest — and today it is only natural that our antique shops feature many of the primitives to be found here, whether you want one piece or a truck load.

ANTIQUE WAREHOUSE, Cora M. Schmuck, 136 E. Market, 3 up, Tel. 48258. Gen. Line, open by appointment.

BUSY CORNER, M. W. Baublitz, Lincoln Highway West, 3 miles. R. D. 6. General Line Antiques.

COLONIAL METAL CRAFT & ART STUDIO, C. C. Thomas, 1821 W. Mkt., Tel. 59478. Spec. Pa. Dutch items and designing.

CROW'S NEST FARM, Chas. E. Strack, Country Club Rd. Ext., Tel. 7620. Period Furniture before 1820.

MRS. NORMA DEE, 570 Madison Ave., Tel. 56358. General Line. Wholesale—Retail.

PAUL L. ETTLINE, R. D. 5, Lincoln Hwy. East, 5 mi. at large white barn. Tel. 51710. General Line. Wholesale—Retail.

THE FISHER SHOP, Paul A. Fisher, 290 W. Market. Tel. 63143. General Line. Wholesale—Retail.

FULTON ANTIQUES, 550 W. Jackson, Tel. 53418. General Line. Unusual items and rare clocks.

C. T. & F. S. HARE, R. D. 1, Glen Rock, Pa. (Seitzland). General Line. Wholesale—Retail.

HARVEY R. HEILMAN, 874 E. Market. Tel. 42548. General Line. Specialty Glassware.

SAMUEL HOLLINGER, 835 Penna. Ave. Tel. 7491. General Line. Wholesale—Retail.

JIM AND MARY, 552 S. Duke St. Tel. 51459. General Line. Wholesale—Retail.

YORK, PENNSYLVANIA

THE CHATEAU MOTEL, on U.S. 30 — 4 miles east of York. "The Motel For Particular People." Conveniently located for coverage of shops listed here.

KEEMER'S ANTIQUE SHOP, 235 W. Market, Hellam, Pa., U. S. 30. Glass and Furniture.

KETTERMAN ANTIQUE SHOP, 373 E. Market St., Currier & Ives prints, dolls, flasks, frakturs, gen- res, etc. Closed Sundays.

MARY NELL KLING, 555 Madison Ave. Tel. 67270. Glass, prints, small items, direct or by mail.

WILLIAM R. LATTERMANN, Pleasureville, York R. D. 5. Tel. 80366. General Line. Wholesale—Retail.

MARGARET J. LICHTENBERGER, The Long, Long Ago Shop, 347 E. Market. Tel. 82649. Authentic antiques displayed in home.

HARRY MARCH, 1044 W. King St. General Line. Wholesale—Retail.

THE MAYFLOWER SHOP, R. W. Lauer, 250 E. Market, Tel. 31112 or Mountville 59551. General Line. Wholesale—Retail.

CHARLES MEAD, 133 S. Pershing, Tel. 30409. General Line. Wholesale—Retail. Open Sundays.

MEISEN-HELTER, 323 Roosevelt Ave. Tel. 30240 Nothing but iron-stone. Largest stock in U. S.

MRS. WILLIAM MENDEL, 3 mi. N.W. of York on Route 74. General line. Wholesale—Retail. Tel. 92572.

PRISCILLA ALDEN HOUSE, Priscilla Alden Jarrell, R. D. 5. (Pleasureville). Tel. 80251. Misc. small antiques.

E. L. RAMSAY, 882 E. Market St. Tel. 30264. General Line. Wholesale—Retail.

H. C. REISS, 151 S. Newberry St. Tel. 45219. Auction 1st Monday of every month.

MABEL I. RENNER, 483 W. Market St., Telephone 6280.

ROMAINE'S GIFT & HOBBY SHOP, 422 S. Duke St., Tel. 30154. Glass, china and bric-a-brac.

W. F. SAKEMILLER, Lincoln Highway West, 9 miles. General Line. Wholesale—Retail.

J. H. SCHMUCK, Yorktowne Antique Shop, 567 W. Market. Tel. 36455. Auction 1st Tuesday every month.

SPINNING WHEEL DINING ROOM, 335 E. Market St. Dine with us in an antique atmosphere.

THE STABLE, 148 E. Clark Alley (Rear 149 E. Market St.) Tels. 7569 and 6178, also Lincoln Hwy. Branch, Rte. 30, 9 mi. East of York. Ameri can Antiques, Penna. primitives.

STONE HAVEN ANTIQUES, Acco mac Rd., Hellam, Penna., U. S. 30 East. Collector's items and furniture.

KENNETH. L. STRAUSSBAUGH, Lincoln Highway West, 9 miles. Thomasville, R. D. 1. General Line. Wholesale—Retail.

GEO. W. STRICKLER, 3308 E. Market St. Tel. 79606. General Line. Wholesale—Retail.

VIOLET HILL ANTIQUE SHOP, W. H. Myers, Route 111, 1½ mi. South. General Line. Wholesale—Retail.

WILSON'S ANTIQUE AUCTION RM., 26 N. Franklin. Tels. 41139 and 65506. Auction 3rd Monday month.

WINDY HILL, ANTIQUES, Paul J. & Marian E. Heisler, 7mi. South on Route 111. General Line. Wholesale—Retail.

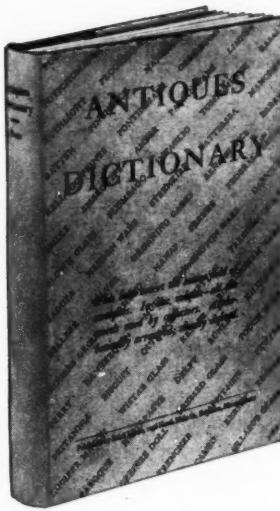
YESTERDAY'S CHARM SHOP, Bessie G. Birchall, 2101 W. Market, Tel. 63117. General Line. Wholesale—Retail.

YORK VALLEY ANTIQUE SHOP (formerly Wierman's), 130 W. Market St., Hellam, Pa. U. S. 30. Gen. Line. antiques.

COPELAND'S ANTIQUES, 19 E. King St. China, glass, bric-a-brac. Wholesale—Retail.

ANN'S ANTIQUE SHOP	
151 So. Main St., Presque Isle, Maine	
PICKLE CASTOR light blue, T.P. enamel	\$18.50
decor, silver in good condition	
BLACK & WHITE CANTALOUPE BOTTLE	12.50
OVERLAY CANE BASKET, rose, over	
white, fluted on one side to large bird finial,	
handle resevered	35.00
PAIR OF VASES, matching the above	22.00
MUSTACHE C/S: hp. Japan, dk. blue	
with lots of gold, scenes & people	5.00
German, violets & gold	4.00
Very large, Staffordshire, shows wear	6.00
LINCOLN CHAPE small hand lamp,	
tealight blue	8.50
LARGE IMARI plate 14 1/2" diam.	22.50
JASPER: Plaque, white Indian pulling	
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coln's head, white wreath, scalloped	
edge, 7" diam., \$8.50; White on light	
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holder green base, white floral	
head in white, 5 1/2" to top of finials	6.50
CRANBERRY compote on clear footed	
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SILVER PLATE: Derby Silver Co., covered	
butter pat. Dec. 25, 1833, No. 2141,	
\$4.50; Gorham Silver Co., sugar, no	
cover, \$1.50; Middletown Silver Co., cov-	
ered butter, plain with beaded edge,	
holder for knife, No. 053, \$3.50; Wilcox	
Silver Plate, Meriden, Conn., No. 117,	
plain sugar, no cover, \$2.50; "Old Jug"	
Homan Silver Plate Co., No. 60, en-	
graved "Tibadou Bros" also jug with	
"Rye" in center, hinge on top loose,	
Homan Silver Plate Co., No.	
210, footed creamer, \$2.50; Waldford	
Silver Co. No. 1211, 3 1/2" \$1.50; Wood-	
man Cook Co., Portland, Me., No.	
1204, creamer, spooner and covered	
sugar, \$1.50; Reed & Barton, No. 2680,	
covered sugar, 7 1/2" to top of finial,	
\$5.00; Waldford Silver Co., No. 1216,	
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man Co., plain oval tray 13 3/4" x 10", \$1.50;	
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stand, \$1.50; Pool Silver Co., Taunton,	
Mass., No. 920, saucer, \$1.50; Derby	
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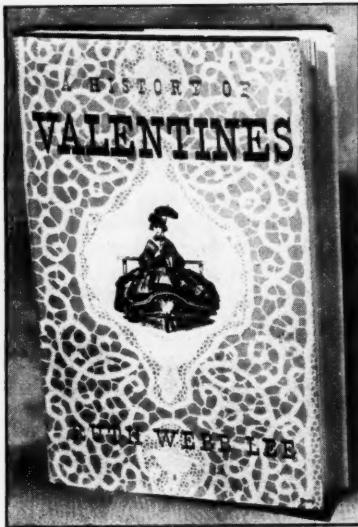
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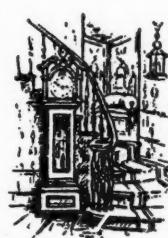
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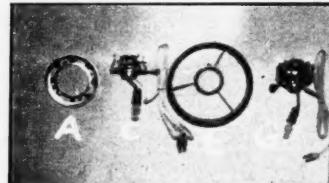
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All of the above have deep cut.	
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Coppo di Monte round plaque, 5" cupids	\$15.00
Dresden plate 9 1/2", raised edge, morning glories, Crossed Swords, Dresden 1879, E. L.	14.50
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Heavy footed glass bowl 7 1/2", near cut	7.50
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Royal Doulton mug, 5 1/2" blue with yellow birds	6.75
Mosshead creamer, Austria	4.50
Spode plated 9", center bowl of flowers, Copeland, late Spode, England, 10"	25.00
Villeroy & Boch, Dresden plate, orchid, blue & black dec.	5.00
Haviland, Limoges, cov. veg. 2 platters 14", 17", daisies, gold trim	25.00
Woven coverlet, 65x90", red, beige, brown, name plaid, date in 2 corners. Worn on one edge, bat fine cond. Colors bright.	30.00
Petersons' magazine, bound, 1374, cov. soiled	5.00
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Antiques

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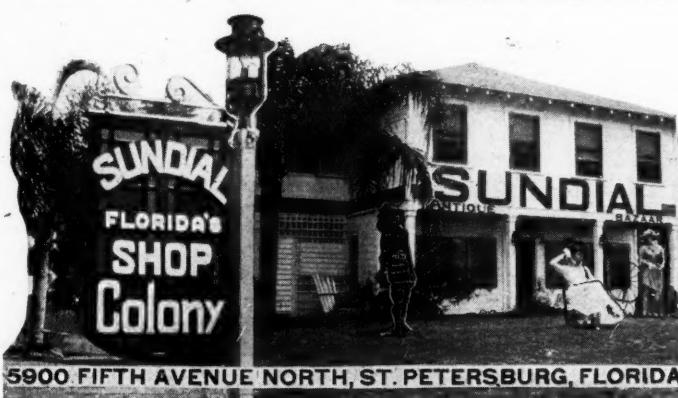
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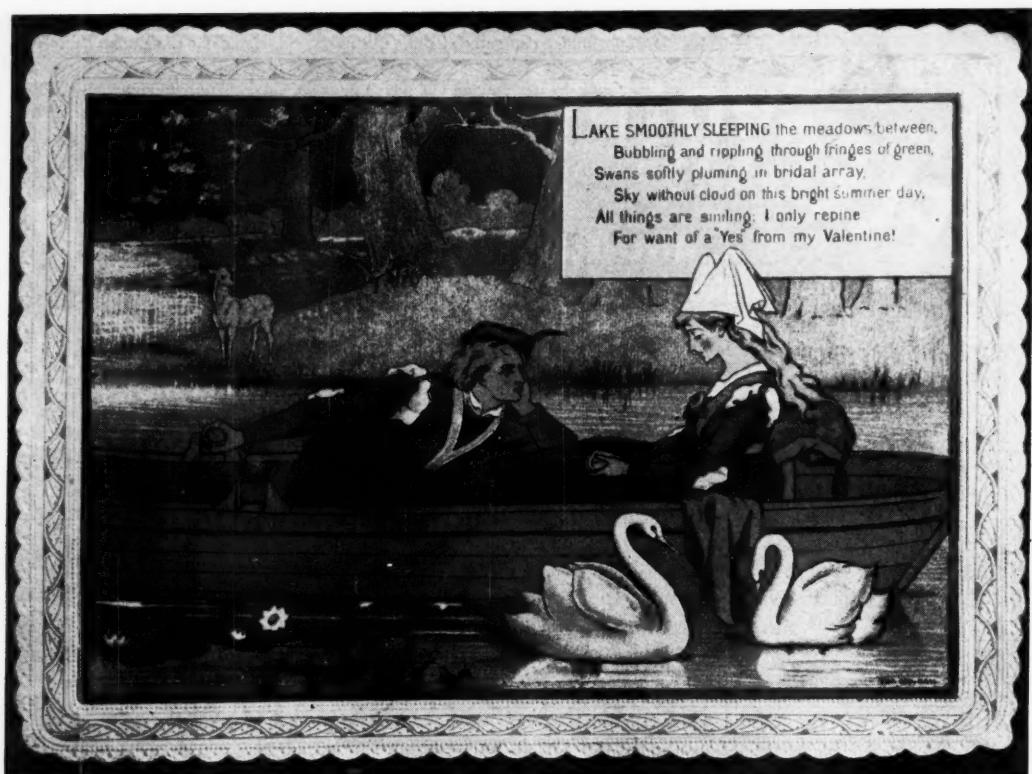
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"Lake Smoothly Sleeping." Author's Collection

Kate Greenaway's Valentines

By CARROLL ALTON MEANS

PART I

Two years ago in her article, "The Quiver of Love" (HOBBIES, Feb., 1951), Agnes L. Sasscier's opening remark was that "the collector of old valentines is often puzzled at the few Kate Greenaway designs that have come to light," this despite the fact that "he knows that much of the work of this young English artist was along the lines of greeting cards and valentines in the early 1870's." After repeating the statement that "her first great success

was a valentine" (Spielmann and Layard: Kate Greenaway, London, 1905, p. 47), "designed for Messrs. Marcus Ward" who "sold upwards of 25,000 copies in a few weeks," Mrs. Sasscier then stated that she "would deeply appreciate hearing from someone who (could) furnish information or a description of this particular valentine."

The statement attracted the attention of the writer, who has collected valentines and done research in the field of valentines for about twenty-five years. Like most of the valentine collectors, he had at first limited himself to the older valentines (prior to 1870), but has now become educated to the fact that there is considerable merit to be found in some of the "greeting card" valentines of the period from 1870 to 1890, especially the products of such publishers as Marcus Ward & Co. of London and Louis Prang of Boston. Consequently, many examples of the work of these publishers have found their way into his collection. It is to the Marcus Ward section of the collection that attention has been directed in an attempt to discover the solution to Mrs. Sasscier's problem.

COVER ILLUSTRATIONS

"My Love in Her Garden." Author's Collection
"My Love, Alas." Mrs. McPhail's Collection
"Come Hither, Hither, My Little Dog." Author's Collection
"The Spring Awakes." Mrs. McPhail's Collection
"Take The Message I commit." Author's collection
"Melcomb Manor" valentine mounted on special folder with handsome frame. Mrs. McPhail's Collection

The clues, pointing to a solution, are contained in the Spielmann and Layard book. Early in the 1870's, probably in 1871, "Messrs. Marcus Ward of Belfast had consulted Mr. Loftie (Rev. W. J.) as to extending their business, and proposed to carry out a scheme he had laid before them some time before for issuing artistic Christmas cards and valentines in gold and colours. Miss Greenaway entered into the idea with great zest, but at first her designs were, as she said herself, gaudy."—"she found a difficulty with colours. Like many beginners, she imagined that a sufficient number of bright colours made a bright-coloured picture" (p. 46). Referring to her first successful valentine, the authors say, "The rough proof of the drawing, in gold and colour, is both crude and inharmonious, but it has merits of delicacy and composition." (pp. 47-48). The tense of this statement suggests that the actual proof of the first K. G. valentine was in existence in 1905, when "Kate Greenaway" was published, but the authors failed to describe it further. There is some hope that it may still be in existence in one of the many Greenaway collections.

Without a description to lead us, we must make use of further clues provided in their book by Messrs. Spielmann and Layard. They state that "Kate Greenaway had begun the designing — anonymously in the pre-collector days, and her earliest productions, which were no doubt an advance upon most of those which preceded them, are nevertheless interesting rather as curiosities than as works of art. In her valentines, she — adopted the slashed doublet and buskin convention."—"signs of grace quickly appeared, and the year 1878 found her working in original lines in the front rank of the artists—" (p. 74).

"Before this date (1878) her cards seem never to have been signed, and are not easy to identify, as they lack the distinctive characteristics of her later work. As time goes on they bear, if not the initials 'K. G.', at any rate the unquestionable evidence of her style. Doubtless the difficulty of identifying her early work is due chiefly to the fact that the designs, mainly flower pieces, were only sketched out by her and were given into the hands of more experienced draughtsmen to be finished. What was most noticeable in her work at this period was the remarkable ease with which she adapted her designs to the spaces they were to occupy, whether oblongs, uprights, circles or ovals." (p. 74).

"The little drawings of sprites, gnomes, and fairies which — attracted the attention of the Rev. W. J. Loftie and of Messrs. Marcus Ward, in Miss Greenaway's first black and white exhibition at the Dudley Gallery (1868) — were directly responsible for at least a hundred separate designs from her brush, all of them reflecting equal credit on the artist and the firm which reproduced them." (p. 75). "After working for the firm for six or seven

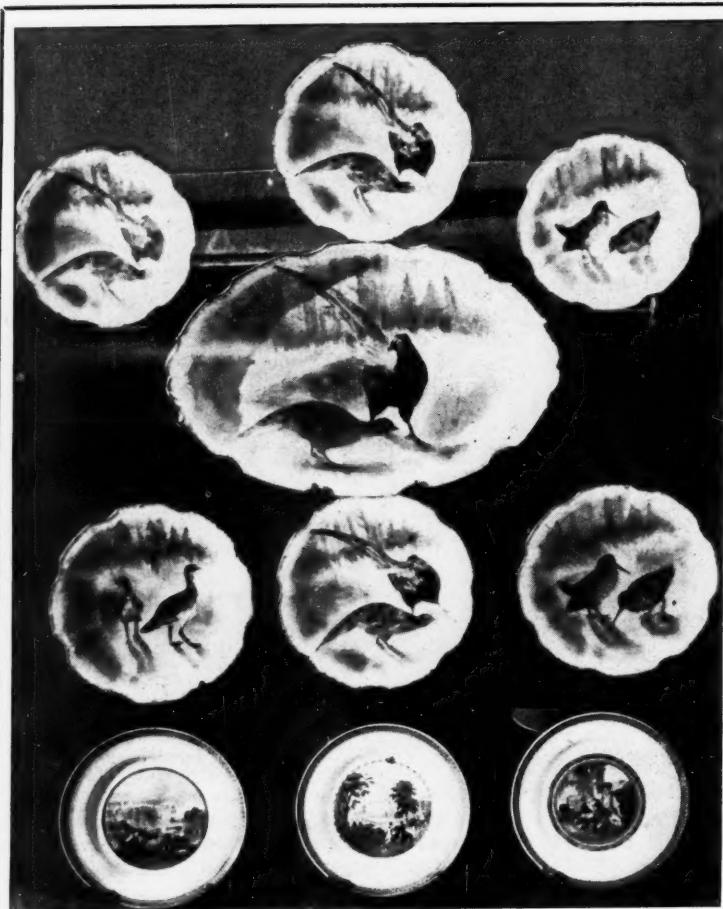
years, during which time her designs were trump cards in their annual pack, she was advised by friends that the drawings ought to be returned to her after reproduction. This new departure, however, did not meet with her employers' approval, and the connection ceased." (p. 49).

It would appear from the above excerpts, quoted from Messrs. Spielmann and Layard's book, that Kate Greenaway's period of service with Marcus Ward & Co. was from 1871 to 1878, which more-or-less agrees with the statement that she worked for them "for six or seven years." During this period, much of her work was done anonymously and in no instance do the initials "K. G." appear on any of her cards. During later years, the firm issued many cards with her initials, which they were glad to do because of her popularity, but they also used some of her older designs over again without giving her credit for them. Collectors in the past have limited themselves to the signed cards, or the ones which could be traced to publications bearing her name. These are of the later period during which her style had become established along definite lines that are easily recognizable.

Gleeson White, in his oft-quoted article, "Christmas Cards & Their Chief Designers," which appeared as the Extra Number of "The Studio" (which he edited) for Christmas, 1894, used as illustrations for his remarks on the work of Kate Greenaway twelve designs of the later period. He remarked that "Miss Greenaway has preserved no complete set of her own designs — nor have her publishers; hence collectors must needs exercise their ingenuity to discover which of the many unsigned cards that appear to be hers are genuine —." "After the success of her first popular series (issued, as were the majority, by Marcus Ward), it is easy enough to discard the too faithful disciples who never once caught her peculiar charm. But in her earlier years, when her manner was less pronounced, even the publishers are not always absolutely certain regarding the authorship of several designs." (p. 45). He then gives a list of sets "indisputably by Miss Greenaway." Most of these are of the later period and easily identifiable. The exceptions are "children by ponds;" and "a Red Riding Hood set." "To these may be added the calendars published by Marcus Ward — a set, 'The Four Seasons;' also a calendar with four designs issued separately as cards, and a few early cards published by Marcus Ward." (p. 46).

He further states that "without very minute and tedious detail, it is not possible to identify even these in written descriptions; but unless collectors have at least as many sets (usually four in each series) as I have noted, they may still be certain that the most prized section of their collection is incomplete. How many more can be traced it would be pleasant to discover." (p. 46).

(CONTINUED ON PAGE 61)



STELLA L. SHREVE

2043 North Douglas Avenue, Springfield, Missouri

Pictured: one lovely Limoges, France, same set. Large, deep - 12 $\frac{1}{4}$ " x 18 $\frac{1}{4}$ " platter, - (8) - 9" plates, deep natural coloring with pastel backgrounds. If not sold as a set at end of month will sell separately, as each item makes a lovely decorative hanging plate. Stamp for details. Look now on photo; examples of set of scenic. Pratt ware plates. All scenes different (8) plates, - one creamer, one bread plate. In proof condition. Tall, - coffee server, decorated in exotic, crested birds in brilliant coloring. 2 reserves of smaller birds, in the pink luster and gold wide upper half of body. 4 mandolins with birds; In pink, Butterflies, trim, scattered between. Beautiful grade of Austrian china, \$18.50. Handsome portrait plates, of noted people including: Marie Antionette; Napoleon; Washington; Jean d' Arc; Madame Lamballe; Louise etc., the complete listing upon request. Also any type of the flower or fruit plates used in decorative hangings. One dark blue & gold all china clock (Ansonia) with gold glass time keeper, outside escapement; 13 $\frac{1}{2}$ " tall - proof condition, \$55. Royal Worcester, 3 piece tea set, satin finished deep cream background with raised lavender flower and heavy gold leaves and branches, - all gold heavy "twig" handles and finials. Teapot 6 $\frac{1}{2}$ " tall, creamer 4 $\frac{1}{2}$ ", sugar 3 $\frac{1}{2}$ " super quality - set \$45.

FLO BRANDON — Mayfield, Kentucky
"ANTIQUES OUT OF OLD KENTUCKY HOMES"
16 Brunette china doll; doll trunk, brass & iron comb, doll bed, all \$22.
8" Brunette china doll, name on chest - AGNES, perfect, \$10.
Large blue satin overlay glass rose bowl crimped top, white inside 17 $\frac{1}{2}$ " circumference.
Gorgeous copper mirror frame (burnished) lacy & ornate 12 $\frac{1}{2}$ ", has easel.
Apple green satin glass 3 pc. castor set enam. dec. \$7.
Large pink lustre c/s, colorful applied flowers, exquisite, \$8.50.

Individual or bedside tea set in egg-shell thin, beautiful china, upper half of each piece encrusted in coin gold, - fancifully scrolled embossing. Lower halves decorated in dainty boats on water, - in black and white etching teapot 4 $\frac{1}{2}$ " tall, - (oblong and "Squatty"); sugar 3 $\frac{1}{2}$ ", creamer 2 $\frac{1}{2}$ ", - proof condition, \$22.50.

One Lye-shaped Limoges tray, - lattice work trimmed in gold at lower half, pastel pink and cream background, apple blossoms with gold centers, trim; outstanding and different, 9 $\frac{1}{2}$ " x 11 $\frac{1}{2}$ ", \$14.

Another 9x12" oral, scalloped tray, - in finest of Royal Rudolstadt ware. Full life size PANSIES, in natural coloring all over, on satiny finished pale shaded background. Border of old gold in beautiful design, \$14.

Write for any "wants" in cups and saucers (all sizes) utility or decorative and please refer to my back ads; for any the finest ART GLASSES; I keep at all times - the best obtainable - of examples shown in the past. Stamped envelope will bring any of the special lists, - in most cases photos can be shown.

"End of year specials" listing will be sent upon request with stamped envelope

fp

FULTON'S ANTIQUES
49 Second St. Malone, N. Y.
China covered cheese. Clover leaf like Bridgewood's cable, \$8. 6 6 $\frac{1}{2}$ " plates Delph W.A.A. & Co. England, \$15. Lovely cased glass dark red 16" Tamashanty shade 12 $\frac{1}{4}$ " at widest part, 7" high, has gold leaf thistle and leaves over the top, \$20. Nice walnut frames 12x14", \$8 ea. Crossed corner frame 25 $\frac{1}{2}$ " x 13 $\frac{1}{2}$ ". There is no place like home \$3.50. Walnut marble top 32x22" table, \$35. Marble tops chests of drawers walnut, \$50.

Prices include packing & crating
Transportation Extra

EDWARD G. WILSON 1802 Chestnut Street, Philadelphia (3) Pa.

Recent purchases from fine old Philadelphia Estates: Victorian gilt picture frames, all sizes and shapes. Send us your requests. Old sterling thimbles, each, Tax incl. - \$1.20 Heavily etched glass pitcher, good size, - \$14.00 5" Peacock cut glass tea service made for J. E. Caldwell Co. Perfect condition, Tax incl. - \$60.00 Sterling, souvenir spoons, tea & demi-tasse sizes. Please state types wanted, each, Tax incl. - 1.50 103 Pct Limoges dinner set, service for 12. All perfect w/exception of one t. cup saucer and one bread & butter plate, - 165.00 Fine Limoges demi-tasse cups & saucers, each, 3.75 Dozen of fine old etched crystal w/gold band, stem ware. Cordials, white & red wines - Write. Fine cut glass punch bowl w/base, large size, excellent condition - 125.00 Colorful, Jacob Petit enameled w/group of figures on top. Sits on white marble base and is enclosed in glass dome. Approx. 21" high. Hunting condition, Tax incl. - \$250.00 Money returned if unsatisfactory. Private & Dealers Inquiries Invited - Express Extra fp

GREEN'S ANTIQUES

206 S. Wilson St. - HWY 66 - Vinita, Oklahoma.

Child's lovely china tea set, dainty pink flowers, small size, 6 c/s, 6 plates, teapot, sugar, creamer, relish, 2 platters, cov. tureen, "gray" boat - \$15.00 China hanging matchholder, sweet shape - 7.50 Festoon & Grape goblet - 4.00 Hanging lamp, burn. and wired, luscious pink Bristol shade, font has large raised flowers in same color - 55.00 Satin glass finger bowl, cream outside with gold dec. chrysanthemums inside, lovely and un. usual - 25.00 Brass Banquet type lamp, wired & burnished, green shade with yellow rose spray - 37.50 Amber finger bowl, TP. with enamel Forget-me-nots - 11.00 2 Panel creamer in vaseline - 7.50 Frog toothpick holder, clear - 4.50 Honeycomb with flower band toothpick holder, clear - 4.00 Swag with brackets, amethyst TP. holder, sm. nick - 5.50 fp

ROSEMARY STEPHENSON 214 Stradling Road

Muncie, Indiana

HANDPAINTED cream and sugar, blue with floral and gold trim - 4.50 3 piece setting, c/s and matching saucers - 6.00 5 Handpainted ROSENTHAL Bavarian c/s, ea. 3.50 Handpainted salt & peppers - 1.50 Set of 4 handpainted Bavarian 6" plates - 4.00 Several handpainted 8" plates - all different designs, each - 2.00 10" Heavy CUT GLASS water pitcher - 7.50 2 ROSENTHAL tumblers, green design, ea. 2.00 6" German plates, pink rose design - 3.50 Colorful celery designs, each - 3.50 8" DIAGONAL BAND WITH FAN plate - 6.50 Copper coffee pot with brass trim - 2.50 Small iron pot 6" diameter, 4" high - 2.50 fp

I. D. & B. footed oval bowl, nice deep, one etched flowers, height 7", width 6" at mouth, ground pontil, \$17.50. Diamond & Sunburst heavy cracker jar with original lid, \$13.50; width 6", height 10". Iridescent, green, lacy footed Taffeta Bon Bon dish, height 2 $\frac{1}{2}$ ", width 7", \$3.75. Porcelain, Rooster, - wireled, green jelly, compote, 3" mold, height 4 $\frac{1}{2}$ ", width 4 $\frac{1}{2}$ ", \$5.75. Flower & Quill large square pitcher, height 9", width 7", chip on bottom, attractive, Kamlin III, Pl. 72, \$9. Camphor hand carved chest, Oriental figures, width 36", height 18", depth 18", "Made in China", \$115. W. C. chair, shield in center of back, old caning still in place, one little side arm repaired, \$12.50. Plateau, Japanese lacy iron base, \$9. Pictorial History of the World, 1855, by John Frost L. I. D. pub. Tiffany & Co., 500 illustrations, very poor cover, \$5 large book. History of Slavery & the Slave Trade, compiled from authentic materials, W. O. Blake, 1860, illustrated, 832 large pages, \$10, stereotyped and printed, Osgood & Pearce, 1857. Parcel post extra - Satisfaction guaranteed

ROY SANCH
7810-7886 Belleville Road,
Belleville, Michigan

American Business Antiques

Hail to American Inventiveness

By FRANCES CAWTHON

In 1953, as hordes of automobiles of every type and description continue to roll across American highways in ever-increasing numbers, as great industrial mills turn out tons and tons of products to be sent all over the world, and as communications of every sort flash over the air waves and under the ocean it seems as though our marvelous inventions have always been with us, so used are we to their comforts.

We take for granted the telephone, a new 1953 automobile model, huge airplanes which cross continents in a few hours and provide us with every comfort while doing so, and textiles which become ever more resistant to wrinkles, heat and other wear and tear.

Yet only 200 years ago, a mere yesterday in the calendar of time, Americans traveled by horse and buggy over roads that mired three feet deep in mud in bad weather; sent five copies of every letter that went aboard a ship so that one would be sure to make it; and sent others by special messengers.

In effect, Americans were restricted to the tiny thirteen colonies by the tremendous weight of natural forces with which they were surrounded, of which they were not yet the master. In point of history, they could have

continued as a small nation, slowly growing, for four hundred years or more without ever even beginning to approach being the great nation we are today. Yet in a few short years — the inventive genius of a few generations of American men has been responsible for America's becoming the leading nation of the world in 1953.

Benjamin Franklin's lightning rod would look like a frail instrument indeed alongside today's mighty atomic pile — yet his "toy" unleashed a great electrical principle by distinguishing between positive and negative electricity. He had no team of physicists working with him, no public support or finances, merely original creative genius. The forerunner of a long line of inventions, the lightning bolt unleashed more power than the original bolt which struck it, for it gave a basis for inventors who came later.

Again, when in 1807 Herbert Fulton launched the "Clermont," the first steamboat in the world, on the Hudson river another new principle was wrought. For the first time man was the "master" of the elements, and not merely at its mercy. Prior to the Clermont, man traveled by sail boats which were forced to tack and veer in the wind, to be driven wherever the wind blew, and hope to gain their intended port was never certain. With the steamboat, however, man was able to drive directly toward his destination without turning aside, and to know when he would arrive with some degree of certainty. Alongside the mighty steamers of today, the Clermont seems quaint indeed; yet the inventor's genius was perhaps more original and his feat greater, for Fulton was the first.

Everybody knows about the cotton gin, for we have all read about it in our history books. We know that, without its invention, cotton would still be seeded by hand, and cotton goods very expensive. What is more, production would be very limited, and

the great textile mills would not roll today. Eli Whitney has another invention to his credit, however. In 1798 he secured the patent for manufacture of firearms and introduced the principle of interchangeable parts, from which he made a fortune.

This system of interchangeable parts has made possible the wide use of machines, airplanes, automobiles, steamships, and every other machine we know. Whenever a part of a machine breaks down, we simply write or call for another, which we insert in the machine and promptly it goes back to work for us. If we had to have each and every part hand-made to time-consuming special specifications, it would simply not be possible for every working man to own an automobile, use a telephone, etc.; these would be restricted to the wealthy.

Familiar also is Charles Goodyear's struggle to vulcanize rubber, to those who saw the movie depicting his efforts. He made rubber serviceable, impervious to heat and cold. Today, as we ride on comfortable rubber tires, walk on rubber soled shoes, and type on typewriters, let us remember Charles Goodyear.

As we pick up the telephone, flash a telegram across country, or send an undersea cablegram to India we scarcely give a thought as to where these inventions came from. Yet only a "very few" years back, in point of history, if many thought of these possibilities it was only as we dream today of traveling to the moon, by rocket ship. Imagine our colonial ancestor sitting by candlelight, near an open fire which kept him only partly warm, thinking of the news which somebody had read to him that afternoon of the arrival of a ship with news a few months or a year old. Or even one or two generations ago, when traveling from one state to another was a great adventure, communication was uncertain.

As we of today think of tomorrow — of the possibilities of rocket travel, atomic power, and so forth — let us take courage from the inventions of our American pioneers and the contributions of those who came to her shores, entered into her spirit, and also produced. The greatest theories of Albert Einstein, America's greatest physicist, are far more complex than was the lightning rod of Benjamin Franklin, yet without Franklin and others, Einstein might now be working on a lightning rod himself.

Collectors of Early Americana can well be proud of their "quaint" items, simple in line and mellow in thought, of these first pioneers who wrote America's history.

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Conducted by AIDA FAVIA-ARTSAY

HILL-AND-DALE

By HENRY HERROLD

Few collectors today realize what the magnitude of Pathé's activities has been. I can understand why this should be in the United States, where Pathé's existence began so late and was so short; but why European collectors seem so indifferent or biased in their views is not understandable. It has been said, for instance, that De Cisneros recorded "seldom;" this statement disregards completely her Edison and Pathé records.

The following interview with Mr. Blow of the London office, that appeared in the "Talking Machine News" of November 1907, sheds some interesting light on Pathé's activities:

"Mr. Blow, of Pathé's, waxed enthusiastic over the success of the new disc. 'Better even than we anticipated,' said he. That was good to hear because the manufacturers of a new product are only too apt to take a rosy view of the future. 'Why,' continued Mr. Blow, 'we had telegrams back in October for machines and records to be dispatched by passenger train. That speaks volumes, I think. We have added a new feature to the talking machine trade: a first-class disc made by first-class artistes, and which can be sold at a price which places it within the reach of the most modest purse.' Upwards of ten thousand titles, I was informed, are now listed in practically all the languages of the civilised world, whilst sales for October have altogether outdistanced the sales for the same month in 1902, a record year in the talking machine trade. Apart from the general excellence of the product, Mr. Blow is inclined to attribute much of the success which has accrued to the fact that there are no needles to change. Pathé's are now manufacturing discs for the Russian market at their own factory in Russia. Incidentally it should be mentioned that Pathé cylinders still remain in large demand, especially on the Continent, upwards of a thousand new titles having been added during the past twelve months. The disc, as the cylinder, is made at their factory at Chatou, near Paris, a full illustrated description of which appeared in these columns as long ago as July, 1903. I was given to

understand that a new list will now be appearing each month. In response to an enquiry as to the wear of the sapphire, Mr. Blow said that it was practically unwearable. In case of accidental fracture it can further be replaced at a comparatively trifling cost. I was further shown the new sound-box which has removed a slight difficulty experienced by some people owing to the greater obliquity of the angle of the sapphire of the one which it has replaced. 'We are recording continuously,' said Mr. Blow, and just then a head popped in at the door soliciting his attention. Mr. Blow supervises the recording, and some important detail had arisen requiring his immediate attention. And so we bid each other a hasty adieu."

Aida Favia-Artsay's recent revealing article about the Russian artists who recorded for Pathé comes to me as no surprise, as I had some time ago in an article elsewhere, mentioned that Pathé had studios in Russia. That they would have enlisted the services of the best singers there is borne out by what we know of what they did in other countries. Pathé had catalogues in many languages, including Russian, Polish, German, Hebrew, French, English and Italian.

If we stop to consider that Pathé almost alone in the field of the sapphire ball "disc" method of reproduction was forced to compete with all the needle-cut record manufacturers, particularly G & T, we can see it was necessary for them to equal if not try to surpass in artistic output that of their competitors or lose the foreign markets, including

Russia, which Gaisberg in his book, "The Music Goes Round," called his "Eldorado." It is for us to lament not over what they did not record, but rather over the fact that so little remains.

The electrical pickup, like a finger having writ, moved on. It wrote finis for all "commercial" hill-and-dale recording methods. Suddenly hill-and-dale records became obsolete, and today a collector must be willing to invest a considerable amount of money to reproduce these records with all the beauty and brilliance they hold. People who have heard Pathé's, Edisons and cylinders at my home have many times said they never knew that these records were capable of giving off such beauty of tone, such life-like performance. One collector wrote to me after my last concert of September 27, 1952: "When a collector hears them on your equipment he is tempted to chuck his hill-and-dale records out."

Hill-and-dale records are problem children, sometimes even to me, and a great deal of thought must be given to get satisfactory results. How often has it happened when playing a Pathé that a sudden jar to the instrument would send the sapphire ball shooting across the record? Could you imagine what would happen at a lively jam session with all the pounding on the floor?

Edison brought out a special dance reproducer with an extra heavy weight to hold the diamond down. Here, let me state most emphatically, I do not advise playing Edison discs with anything except a genuine Edison diamond point. Mechanically,

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Muratore and Cavalieri making a Pathé cylinder in 1914

Edison's screw thread that guided the sound-box over the record was the only practical way of assuring a satisfactory performance of the record, and even that was not positive, because there is not enough groove in hill-and-dale records to depend on to guide the reproducing style. In loud passages the upward thrust of the sound-box would cause a skip or repeat of a portion of the record. In one of De Cisneros' early Pathé discs a high note is clipped short. This was not due to any defect in the disc, but evidently Pathé could not make the sapphire ball track properly over the master cylinder from which it was re-recorded.

I have heard from many people who were interested in Pathé records, most of whom were seeking information. There were few who had anything to add to what I already knew. One thing, however, has been established: that the numbers of the original center-starts and cylinders are the true numbers, and that all others — paper label and catalogue numbers — are worthless. Also, that series numbers were allotted to countries (with exceptions): 1 to 4000 France, 4000 to 4400 Italy, etc. I have four recordings by Maria Kousneffoff: (Kousneffoff) "Tosca—Vissi d'Arte" (in Italian) #4163B*; "Manon—Adieu notre petite table" (in French) #3135*; "Manon—Gavotte" (in French) #3134*; "Romeo et Juliette—Valse" (in French) #3136*. It would appear that three of the records were made in France and one in Italy, except for the fact that the added B and * denote that the numbers were being used for a second time with recordings other than the originals. Their orchestral accompaniment dates them later than the 3000 and 4000 series, which had piano ac-

companiment. We can assume that they were all done in France or Italy or that they were done somewhere else, possibly in Russia. A proven example that can be given to show that, in some cases, language rather than place of recording determined the serial number, is Delna's #3500 "Prophète — Ah mon fils," which was recorded in London. Mr. Riemens suggested that this may have been done when Pathé's Paris studios were burned out. It is a recognized fact that all Pathé discs were pantograph copies of master cylinders (6" in diameter and about 12" long).

We know that Pathé records were pressed in France, Italy, Belgium, England, United States and Russia, as well as some other countries. We know that there was an exchange of recordings between various countries. England pressed recordings from the United States and France pressed recordings from Italy, etc. Pathé's methods were, to say the least, unique. Each time a new stamper was needed, the master cylinder was taken out and a new copy in disc form was made. In most cases, the stampers were dated in reverse — near the etched or paper label in foreign countries, and on the edge in the United States. These were dated at the time the new stamper was made and had nothing to do with the recording date. A copy of Muzio's Butterfly's Entrance clearly shows shows around the edge dates 11-20-17 and in reverse 11-22-17. When the wax disc copy of the cylinder was made it was dated 11-20-17, which left the date on the finished record in proper order. When the inverted stamper was dated 11-22-17, the finished record carried the date in reverse.

I believe that Pathé used the same method of supplying stampers to their various foreign plants as the other companies did. A Didur record that was pressed in Italy has the number E-65660 (US) hand written by the same hand that numbered his American issues. Although the Kousneffoff records were pressed here, I believe the stampers came from France. The date, again in reverse, is near the centre label — 21-8-18, day first and month second; whereas American stampers were all written as it is our custom, month first and day second.

I don't know if Pathé molded wax cylinders in any country but France. If not, then Pathé must have had Russian masters, as a cylinder by Medea Mei Figner, #24081, "Serenade," is known. Varia Panina's discs are also in the 24000 series.

My bit on the Russian Pathé's brought a number of gratifying comments from readers and this interesting article from the Pathé expert, Henry Herrold.

Mr. Herrold is well known among collectors not only for his outstanding collection — lateral-cut as well as hill-and-dale and cylinders — but also for his professional re-recordings of rare Pathé and other discs. These were issued under his own "Herrold" label and included the exceptionally fine Pathés of Caruso "Tosca — E lucevan le stelle" and Clément "Green," by Debussy. Mr. Herrold's views on this little-explored phase of record collecting, as well as his contribution of the rare photograph which accompanies his article, are much appreciated.

URGENT — Will anyone who has dubbings of the 1933, 1934, 1935 and 1936 New York Philharmonic broadcasts, with Toscanini conducting, please communicate with me.

A. F.-A.

"PRICE GUIDE TO COLLECTORS' RECORDS"

A step forward in the hobby of record collecting is the appearance of the latest book by Julian Morton Moses, the "Price Guide to Collectors' Records." It's the inevitable and long awaited sequel to the author's earlier "Collectors' Guide to American Recordings" and covers the same ground — lateral cut, classical, acoustic records issued in the United States between 1895 and 1925. The two books complement each other and should be used together. As a set they are essentially a summary of dozens of catalogues and hundreds of record sales lists and hence are indispensable to an active collector — especially to an American collector whose library will of necessity consist in great measure of the items these books cover.

Julian Morton Moses is peculiarly (CONTINUED ON PAGE 45)

FAVORITE PIONEER RECORDING ARTISTS

GEORGE N. and AUDLEY F. DUDLEY
(of the OSSMAN-DUDLEY TRIO)

By JIM WALSH

This should be an easy article to write.

About all I shall have to do is compose a few introductory paragraphs, then copy portions of several letters I have received from a charming lady, Florence Taylor Dudley (Mrs. George N. Dudley), and accompany the quotations with occasional explanatory comment of my own.

But, simple as the job seems, the result should have one important effect. The "mystery" which for years has surrounded the Ossman-Dudley Trio in the minds of thousands of

record collectors will be a mystery no longer.

In 1948 I wrote a series of HOBIES articles about the late Vess L. Ossman, widely known in the 1890's and the early 1900's as "The Banjo King." One of the subjects I mentioned was my inability up to that time to find out who had played with Ossman in the Ossman-Dudley Trio. Perhaps it would be well to quote briefly what I said in the November, 1948, issue:

"In 1906 Vess came through with another innovation—the Ossman-Dudley Trio, consisting of himself as banjoist, and two other talented players, one a master of the mandolin and the other of the harp-guitar. The guitar player may have been Roy Butin or it could have been Parke Hunter, who could play just about anything. The mandolinist must have been named Dudley, but I've never been able to find out WHAT Dudley. At one time I suspected the late S. H. Dudley, the Hayden Quartet baritone, but he assured me it wasn't he. That there was a 'Mr. Dudley' is shown by the Edison cylinder list for December,

1910, in which 'The Entrance of Topsy' scene from 'Uncle Tom's Cabin' is by Len Spencer and Company. The cast of characters includes 'Messrs. Ossman and Dudley' as banjo players. I asked Mrs. Muligan, Mr. Ossman's daughter, if she knew anything about Dudley, and she replied: 'I recall hearing Pop speak of 'Dudley,' but remember nothing about him.'

"The Ossman-Dudley Trio made several catchy records, the most popular of which was their Victor of 'St. Louis Tickle'—certainly one of the most captivating bits of ragtime ever put on wax. Other good sellers were 'Chicken Chowder,' 'Dixie Girl' and 'Koontime Kaffee Klatsch.' The Victor record catalog for September, 1908, commented on the trio's records:

"A novel feature of our instrumental list, which has been a most successful one, Trios by banjo, mandolin and harp-guitar—very loud, yet without a suspicion of harshness. Mr. Ossman, whose ability as a banjoist is well known, has associated himself with two famous players of string instruments, and the combination has made some extremely pleasing records. The harp-guitar gives a support to the other instruments which is decidedly effective."

It seems odd that S. H. Dudley (Sam H. Rous) couldn't remember the names of the Ossman-Dudley Trio members, since he was assistant manager of the Victor artist and repertoire department for years, besides being catalog editor. He no doubt wrote the description I have just quoted. On second thought, perhaps it isn't so baffling that he didn't remember, for some thirty years elapsed between the making of the trio's records and my putting the question to him. A man who has dealt with hundreds of artists and thousands of records is entitled to a little forgetfulness after a generation has gone.

As time went on, I despaired of

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For the Record Collector

I have a customer in Michigan that wrote me as follows: "It sure was great to get those records of Nat Wills, Billy Murray, Henry Burr, Frank Stanley. The banjo solos of Vess Ossman, Fred Van Eps, Saxophone by the Brown Brothers. I did not know that it was possible to get these old timers in such excellent condition."

Every letter I get says the same thing. How can records so old be in such good condition. The answer is that there are thousands of people that cherish these all through their life and only get rid of them because of some unfortunate occasion. That is why they are kept so good.

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ever finding who played with Ossman in the once popular trio. Then, in the HOBBIES article I have quoted, I did something that proves the danger of trusting to circumstantial evidence. Because Parke Hunter frequently worked with Ossman and played different instruments, I thought he might be the guitarist. But I was even more inclined to suspect Roy Butin, because Butin, forty-odd years ago, was probably the best known guitar player in America. As the partner of the mandolin virtuoso, Valentine Abt, he made some of the earliest double-faced Victor records. He also played with another great mandolinist, Samuel Siegel. In vaudeville he and the violinist, Michael Banner, were famous as The Olivette Troubadours, a name they also used in making Edison cylinders. What more natural, then, than to suspect that Butin was a member of the Ossman-Dudley Trio?

But he wasn't. And neither, in spite of the circumstantial evidence, was Parke Hunter. Vess Ossman's partners in the trio were two brothers. Audley Dudley played the triple-string mandolin, and George N., the harp-guitar. And there, with the addition of the immortal Sylvester Louis Ossman, you have the Ossman-Dudley Trio! Now that I look back on the mystery which is a mystery no longer, I wonder why it never occurred to me that there might be two players named Dudley in the trio.

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17

The way I stumbled on the solution, or, rather, had it forced on me, is an unusual story in itself. Most readers of this department know that the late John H. Bieling gave parties in September, 1946 and 1947, at his home in Hempstead, Long Island, for a number of his fellow pioneer recording artists and their admirers. Mr. Bieling died in 1948, but the series of parties continued, sponsored by record collectors.

More than two years after John Bieling's death, Mrs. George N. Dudley wrote to him, on November 13, 1950, from her home, 23 Central Avenue, Amityville, Long Island:

"About three years ago I saw a picture in *Newsday* of old-time phonograph artists at a gathering in your home. Would it be possible for me to obtain a record of the Ossman-Dudley Trio? They made records for Victor and Columbia at the time Ada Jones, Billy Murray, Will Oakland, Caruso, Melba and other top-notchers were recording.

"My husband is the last of the trio, being seventy-three years of age, so I surely would appreciate it if I could possibly get one of these records. Thanking you for whatever information you may give me, sincerely, Mrs. George N. Dudley."

The Bieling family turned this letter over to their neighbor and friend, E. B. Burke, president of Pioneer Recording Artists and Admirers, and Bryant was thoughtful enough to send me a copy. It gave me a moment of real excitement, for, thanks to a kindly twist of fate, it was apparent that I now had the means of solving that mystery of the Ossman-Dudley Trio. I wrote immediately to Mrs. Dudley, telling her I had long enjoyed the trio's recordings and asking for information concerning its members. This she gave in generous measure.

And now we have almost reached the point where I may begin quoting from Mrs. Dudley's letters, sometimes rearranging the paragraphs, which she set down just as they occurred to her, so that they will give a more coherent narrative. But first I should

like to mention that the Ossman-Dudley Trio appears to have been the successor to the Ossman Banjo Trio, which made several records in 1904 and 1905. The earlier group consisted of Ossman and two other banjoists, Parke Hunter and William Farmer. Their records included a hauntingly pretty Edison cylinder, No. 8841, "I've Got a Feelin' for You," issued in November, 1904, and two Columbia cylinders, Number 32666, "Egypt," came out in the April, 1905, Columbia list, and 32699, "Hurrah, Boys!" a two-step, in May. Vess Ossman also recorded a number of duets with Hunter and Farmer as his partners,

Now, Mrs. Dudley's letters, with occasional comment, where it appears to be needed, by myself:

"In regard to the Ossman and Dudley Trio, my husband, George (the older of the Dudley Brothers) played a 36-string harp guitar; his brother, Audley, a triple-string mandolin, and of course, Ossman, the five-string, long-neck banjo, which he played with his fingers.

JIM WALSH WANTS TO BUY

Old phonograph record catalogs and supplements (mostly prior to 1925); back copies of phonograph publications—Talking Machine World, Talking Machine News, the Gramophone, the Phonogram, Diamond Points, Edison Phonograph and Amberola Monthly, Voice of the Victor, etc.—photographs, advertisements, and all sort of reference material dealing with the history and development of sound recording that will provide background information for

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FOR SALE: 500 Regina, 15 $\frac{1}{4}$ " discs. 100 Regina, 27" discs. Also other sizes and makes. Send for lists. Send for my tune disc Want List, offering premium prices for certain tunes. Wanted: Mira music boxes playing 6 $\frac{3}{4}$ " and 9 $\frac{1}{4}$ " discs. —Inslay C. Looker, South Maple Ave., Basking Ridge, N. J. mh3487

FOR SALE: Regina disc, 15 $\frac{1}{4}$ ", \$1 ea.—Nugent, 12 North Third, Richmond, Va. f4823

MUSIC BOXES WANTED

WANT ALL KINDS of music boxes, regardless of condition. Also any steel disc records or Swiss, cylinders, original pictures & catalogues. Describe briefly. Veteran starting hobby.—G. P. Battley, 2749 Macomb St., N. W., Washington 8, D. C. 16806

WANT ALL KINDS of damaged music boxes. Parts etc. Swiss or Disc types. Large cylinders and large steel disc. Describe briefly.—Veteran's Hobby, G. P. Battley, 2749 Macomb St., N. W., Washington 8, D. C. mh3215

MISCELLANEOUS MUSIC

SWISS MUSIC MOVEMENTS, assorted tunes, direct imports, \$1.80.—Jules Wolf, 74 Worthstreet, New York. ap6844

WANT ALL TYPES of old music boxes, coin operated and otherwise. Write, quote best price, and picture, if possible.—George Trambitas, 3126 Elliott Ave., Seattle 1, Washington. je123291

EVERYTHING for the collector: records, sheet music, piano rolls. Specialists in supplying rare items at "reasonable prices." Jazz, Blues, Race, Swing, New Orleans, Personalities, Popular, Operatics, Vaudevillians. Send wants to:—Bob Colton, 680 Willoughby Ave., Brooklyn 6, New York. ap3426

WANTED: Edison, Columbia, cylinder phonographs, records, catalogues, small horns. Catalogues.—Nugent, 12 North Third, Richmond, Va. jly6215

FOR SALE: Steinway Grand Piano, good condition, \$150. Mason and Hamlin Organ, good condition, \$25. Write:—Myron Warren, Box 964, Perry, N. Y. ap3863

WANTED: Edison, Columbia, cylinder phonographs, cylinder records, books, catalogs on same. Small horns. Reproducers.—Nugent, 12 North Third, Richmond, Va. f3023

HUNDREDS OF IMPORTED cut-out vocals, rare Golden Age operatics; G&T, Fonotipia, etc., hard to get. Music Hall and Personality records, unusual band and orchestral items, imported LPs, all may be found on our free mailing lists. Write today.—Ross, Court & Co., (Canada), 121 Simcoe Street, Toronto, Ont. mh3867

"George N. was born in Baltimore, Maryland, and Audley F. was born on the Eastern Shore of Maryland. Their grandmother had her plantation on the Eastern Shore. Their grandfather was a member of the House of Representatives. Colonel Tilghman, of the Eastern Shore, wrote two volumes of 'The History of Talbot County,' which mentions the Dudleys. He knew my husband's father, who was a trainer of racing and pacing horses and drove a high-wheeled sulky. He built a half-mile race track on the old estate. George's father had a stock farm and owned an offspring of the famous race horse, 'Hannibal.'

"The boys were left orphans when very young. When they grew older, being musically inclined, they formed a mandolin orchestra, which also included guitars. They went to Baltimore and played in the Palm Garden of Kieran's Theater for quite a few years. All the celebrities used to stop there, among them Nat Wills, Weber and Fields, Walter C. Kelly, McIntyre and Heath and a number of others. When they finished there, they came to New York and did Sunday night concerts in all the theaters. Finally, Vess heard about the Dudley Brothers, hence the Ossman-Dudley Trio. They were with Vess for quite some time, not only doing records, but they played in the homes of some of the wealthiest people.

"Here's a little story I think you might get a kick out of. They had a date at one of these homes, so naturally they walked up the front steps, and who should come out to greet them but the 'brass-buttons.' When he saw the instruments he directed them to the 'help' entrance. Ossman spoke up and said, 'We go in the front door, otherwise no music tonight!' I get a kick out of that because I knew Ossman very well, having worked for him at the Martinique Hotel, 32nd Street and Broadway."

To interrupt Mrs. Dudley for a moment, anyone who knows Vess Ossman, even if, like myself, only from

SONG BOOKS WANTED

WANT TO BUY: Old hillbilly songs by such artists as Harry "Mac" McClintock, Fiddlin' John Carson and Moonshine Kate, Bradley Kincaid, etc.—Royal Carney, 517 San Mateo Dr., San Mateo, Calif. d128402

SHEET MUSIC FOR SALE

BACK POPULAR SHEET MUSIC to 1850. Ballads, Ragtime, everything. Catalog 15c.—Fore's, 3151 High, Denver 5, Colorado. o 124801

PLAYER PIANO ROLLS

PLAYER PIANO ROLLS.—Latest hits and old favorites, all 75c. Send for free list. Extra roll boxes, 4 $\frac{1}{2}$ " x 6". Also player material, parts, service.—Durrell Armstrong, Player Piano Company, 222 South Vassar, Wichita 8, Kansas. d123112



Besides playing in the Ossman-Dudley Trio, George and Audley Dudley also had a quartet, shown above, which entertained at social events. Left to right—Henry Lundgren, 'cello; Audley Dudley, banjo; Charles Cochran, organ; and George Dudley, harp-guitar.

the reminiscences of his friends, will enjoy that anecdote. He was a man of fierce pride and easily aroused temper, and old-time phonograph company workers who can remember the feeling he used to display when a banjo string broke in the middle of a recording session will wonder that he showed so much restraint when the doorman tried to be snooty. It's a safe bet that the trio went in through the front door. After all, Vess had played for President Theodore Roosevelt and King Edward of England, and he wasn't a bit impressed by somebody who just happened to be wealthy!

Back to Mrs. Dudley:

"The Ossman-Dudley Trio used to play a lot for Cornelius Vanderbilt, Sr. They played in his home, also on his twin yachts, as well as at the 47th Regiment Armory, where he was Commodore. Ossman always carried an extra banjo with him for Mr. Vanderbilt, because he liked to sit down and play with the boys. He is only one of the elite that they played for, so you can gather from that the class of work they had."

"The trio also played Sunday night concerts in the theaters. Vess was late getting in one Sunday, so he hurriedly dressed to 'tux,' but forgot to change his shoes, so he went on stage with tan shoes. Well, that was our Vess!" The audience got a laugh out of that. Then, another time, the

stagehand put out three gilded chairs, and poor Vess would have to get the rickety one, so down he went. That got a howl also, but probably the audience thought it a part of the act. They also played on the 'apron' of the old Hippodrome Theater, where Radio City Music Hall now is.

"I also got a kick out of Dud when he tells about working in not such a choice neighborhood. There were quite a number of youngsters up in the balcony, who came 'armed.' The boys always played good numbers, such as 'Poet and Peasant' and 'William Tell' overtures, but the youngsters didn't like that, so they started throwing their missiles. One lemon struck Vess' banjo, which resounded all over the place. Pop sure does laugh when he tells of that experience!"

"In regard to Vess' making records with Bill Farmer," Mrs. Dudley continues. "I have never heard any of those records, but I heard Farmer when he was playing at Faust's in Columbus Circle. In those days they called such places cabarets; today they call them night clubs. My husband remembers Parke Hunter. Vess' children were too young for him to remember, outside of Vess, Jr. Was very much surprised to learn of his death. I had often wondered what happened to him and whether he had followed in his father's footsteps."

Mrs. Dudley said that a financial disagreement, such as has been com-

mon to the theater since its earliest days and probably always will be, caused the Dudley Brothers to end their business association with "The Banjo King," but that the personal friendship remained unimpaired. She relates:

"When George and Audley gave up records they opened an agency of their own and had a very fine class of work. They developed banjos. My husband plays a long-neck 'plectrum' banjo. Finally, his brother died about the first of September, 1916, and we were married September 5 in Washington, D. C., by the same minister who preached the funeral service for Audley. He is buried in Bladensburg, Maryland. Had my husband thought, he would have had Audley taken to the Eastern Shore, as his father had a big 'plot' there."

The Dudley Brothers had all George Hamilton Dean's work. He was opposite St. Patrick's Cathedral, where Radio City is today. Dean was one of the biggest caterers in New York. Then they had Louis Sherry's, at 44th Street and Fifth Avenue, and played at some of the most wonderful affairs.

"After my husband lost his brother he lost heart in music—that is, for a while. At that time WEAF came into existence. They called up my husband and asked him if he would go

(CONTINUED ON PAGE 37)



The Circus Side Show

By DANA STEVENS

The American circus side show has had an interesting and colorful history. To many circus enthusiasts, it has become synonymous with circus, although it actually did not become an integral part of the canvas world until many years after menageries were first added to the traveling shows.

The side show as a form of entertainment was, curiously enough, spawned by a changing American public. "The first half of the nineteenth century might be termed the American Age of Credulity," wrote E. S. Hallock in *Century Magazine*. "Strange sects were forming, the millennium was prophesied and expected, records and relics of the Lost Tribes and the prophets were unearthed from every mound and aboriginal burial ground; in short, there was a general craving for signs and portents, and dime-museum proprietors profited by this longing for seven-day wonders."

It was during this time that even that hardy showman, P. T. Barnum, must have looked on in astonishment at those who came by the thousands to his American Museum to gaze in awe at his fake prehistoric giant made of Portland cement, and at his congress of human freaks. His wonderment at the bonanza he had discovered is perhaps best reflected by his oft-quoted remark that "the American people like to be humbugged."

The circus men of the period were quick to see the popularity and money-making side of these dime museums, which were flourishing in so many cities throughout the country. So in turn they immediately added a collection of freaks to their main shows and menageries. At first, the collections were a combination of human, animal, mineral, and vegetable displays. But as the century wore on,

human beings became the dominant exhibits until they became the side show as we know it today.

And that curious gathering of human oddities still continues to be a popular part of the big show. This in spite of an era on the brink of space travel, and the beneficial wonders to be realized from the mighty atom. But why? What is the attraction? Some have said it is because it is human nature to try to gain a measure of reassurance from looking at someone seemingly less fortunate than themselves. Although certainly not an admirable reason, it is no less out of line than the thinking of the equally large number who buy admission to a side show in order to pity those inside. The last thing in the world a freak wants is pity, for a great many of these human attractions can buy and sell the majority of onlookers who come into the tent with tears in their eyes. In fact, most freaks consider the public as being on exhibition, not themselves, for most of them know what they are doing every minute.

Side show people possess a natural pride of calling. Many of them become as temperamental as certain Hollywood stars. They speak of themselves as "artists" and have a natural pride in their public drawing power at every stand. The word "freak" to their ears is a social stigma they constantly fight against.

It was during the first visit of the Barnum show to England that the side show people protested to the management against the use of the word "freak" in public advertisements. They definitely stipulated that they be referred to as human oddities or strange people. Many English humanitarians very seriously took a stand on their behalf and for their cause, and thus kept the newspapers well supplied with free publicity.

To trace any beginning of the side show, one must turn again and again to Phineas T. Barnum, who has been called the most audacious spoof-merchant who ever lived. It is said that Barnum was imposed upon many a time, but that he always made money out of it. So it was with his frauds.

The success that he had with fake freaks such as Joice Heth, the old Negro woman whom he bought for one thousand dollars and exhibited as George Washington's nurse; his petrified Cardiff Giant; and his Wild Man of Borneo whetted his showman's appetite for the real examples of Nature's whims.

In his time, Barnum collected India-rubber men, midgets, giants, dwarfs, legless and armless humans, and living skeletons. The bearded lady he found was Madame Clofullia, and she was quite genuine. He exhibited Captain John Constantinos, the first completely tattooed man ever displayed to public eye, although it is General Tom Thumb who is the attraction for which he is most widely remembered.

Samuel W. Gumpertz, once in charge of the Ringling Brothers and Barnum & Bailey big show, was another successful entrepreneur of strange people. While operating Dreamland in Coney Island, he brought more freaks into the United States and developed more American attractions than perhaps any other showman.

It was Gumpertz who imported nineteen wild men from Borneo in 1906, after paying their chief three hundred bags of salt for the privilege. However, his most ambitious project was the importing of two hundred and twelve Bantok head hunters from an island in the Philippines to Coney Island.

But to the American public, the most startling and most strange of all were the five men and eight women from the Congo known as Ubangis. These were the women who had beauty marks in the form of wooden disks inserted in their lips.

From the standpoint of showmen, the Borneo aborigines, the Ubangis, and the head hunters were in the category of freaks. Although not born with extra arms or no arms, the fact that they were different marked them as human oddities, but only so long as they clung to their loin cloths and jungle habits.

Any complete listing or even a

(CONTINUED ON PAGE 33)

WANTED

Any information or material on the early American circuses touring the United States before 1900. Photos, Equipment Lists, Advertising, etc. Write first with full description of what you have and price.

DANA W. STEVENS

4821 East Gilbert, Wichita 17, Kansas



JEWELRY LORE

To many the pearl has been the purest and loveliest of all jewels, and the pearl fisheries of the Red Sea, Indian Ocean, and the Persian Gulf have been famous for 3,000 years, so the pearl might be said to be the oldest of gems. The imaginative Oriental mind would not accept the fact of its natural origin, but believed instead that at the full of the moon the pearl oyster rose to the surface of the sea and opened its shell to receive falling dew drops, which would harden into pearls. The perfectly shaped pearl may be either round or pear-shaped, and its beauty also depends upon its color and texture. One of the costliest ornaments known to man was the shawl of pearls, valued at \$5,000,000 which was owned by the Gaikwar of Baroda. Another Oriental sovereign had a magnificent necklace of pearls, valued at \$7,500,000. The most beautiful single white pearl, which was perfectly round and weighed 112 grains, or 28 carats, was called La Pellegrina, and was once in a museum in Moscow. The famous Great Southern Cross, which consisted of nine large pearls naturally joined together in the form of a cross, was discovered in an oyster brought up in 1886 off the beds of Western Australia.

—:—

deep rich shades which sometimes have an almost metallic brilliance. Besides being mounted in pendants, necklaces, bracelets, rings, and brooches, the larger heavy pieces were made into ink-stands, snuff boxes, and even umbrella handles. One of the largest known crystals of amethyst weighed 206 pounds and was twenty-five inches high. It was found in 1928 but cut up into smaller stones in the same year.

knife and fork handles, boxes and clock cases.

—:—

Shah Jehan was one of the most extraordinary rulers who ever ascended a throne. His love for jewels was a supreme passion almost equalled by that of the Empress Catherine of Russia who lived a century later. Shah Jehan ordered the building of the Taj of Agra and the construction of the Peacock Throne of Delhi.

—:—

Sir Isaac Newton possessed a small magnet set in a ring the weight of which was only three grains, but which is said to have supported, by its attractive power on iron, seven hundred grains.

JEWELRY FOR SALE

MODERN AND ANTIQUE JEWELRY, from all over the world.—Frederick T. Widmer, Jeweler, 31 West St., Boston, Mass. (Est. 1844). Liberty 2-3917. *jly120291*

UNUSUAL ANTIQUE chain; slides, jeweled, enameled, plain.—Ruth Friedman, 35-50 88 St., Jackson Heights, N. Y. *f6215*

GARNET JEWELRY, necklace, brooch, pendant, cross, earrings. Send for photos and prices.—Carl M. Jensen, 1200 W. Altgeld, Chicago 14, Ill. *f3882*

COLLECTION of beautiful antique jewelry for sale. Precious and semi-precious stones in brooches, necklaces, earrings, charms, watch chains, and rings. 10c for list to — D. M. Mostert, 1128 Sixth St., Arkadelphia, Ark. *f3825*

NECKLACES: Jade, Garnet, pink stone, agate, lapis, mix stone, carved elephant beads, silver filigree, any one, \$7. Matched earrings, \$2. — Motiwala, Third Bhoiwada, 33H. Bombay 2, India. *ap3004*

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WANTED TO BUY: All types chain-slides. — Ruth Friedman, 35-50 88 St., Jackson Heights, New York. *f6215*

SELL TO NEWELL'S. "40 years a fine name in gold." We buy broken jewelry, spectacles, dental gold, antique jewelry, silver, any condition. Cash sent immediately.—J. S. Newell Gold Refining Co., 1308 Michigan Building, Detroit 26, Michigan. *ja38801*



BELLS

Conducted by LOIS E. SPRINGER

A Noted Collection of Locomotive Bells

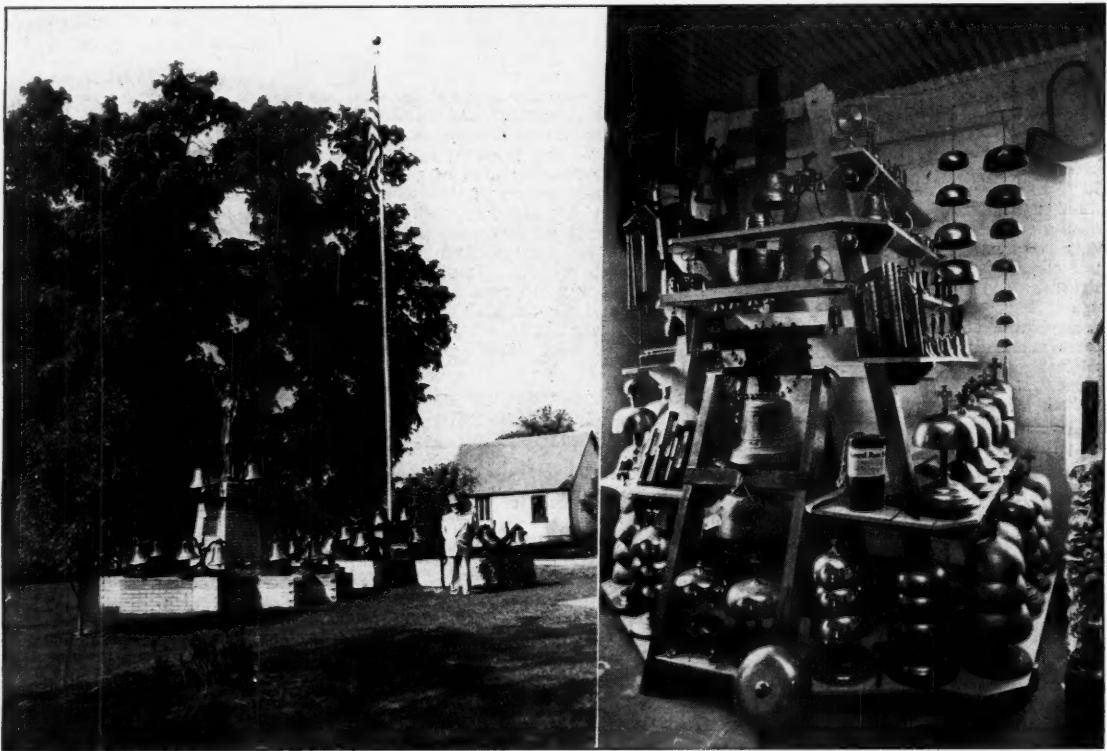
Ask residents of Northfield, Minn., to name the town's most colorful citizen, and without hesitation their reply is "Old Bill" Schilling. Old he may be in point of years, and proud of it; but a livelier, more enthusiastic individual than W. F. Schilling would be hard to find. Being a distinctly hobby-minded gentleman, W. F. claims that his many interests and his zest for sharing them with others help to keep him young in spirit.

Within the past fifty-nine years he has invested more than \$200,000 in thousands of rare and beautiful objects now housed in a Hobby Museum on the attractive Northfield property where his home is located. Most of these pieces have been selected personally by Mr. Schilling during extensive travels in all forty-eight states and fourteen European countries.

Visitors to the Schilling property are attracted first by the collection

of forty locomotive bells, a collection unique on the American continent. These bells are gifts from forty different United States and Canadian railroads who are gradually discarding them as objects of an era now past.

Realizing that a unique collection justifies a unique display, Mr. Schilling has devised an ingenious arrangement for these locomotive bells on the spacious lawn adjoining his



W. F. (Bill) Schilling is pictured here on his Northfield acreage with his noted collection of locomotive bells. The 16-foot bronze Statue of Liberty is an exact replica of the Statue in New York harbor. It is one of a number made available throughout the country in 1950 on the occasion of the 40th anniversary of the founding of the Boy Scouts of America. Colored post cards of the above scene are given to every visitor.

Another group of bells from the Schilling collection is displayed in one corner of the Hobby House. The large bronze church bell in the center was cast in Spain in the 16th century and on its rim are the words "Oro pro nobis — St. Michael." Immediately above is an old Japanese bowl-type gong, very resonant. The three-tube gongs on either side of the Spanish church bell were formerly used at Catholic altars, as were the dome-shaped gongs pictured on the lower shelves.

historic Northfield home and modern Hobby House. Most of the bells are placed on a star-shaped base built for the replica of the Statue of Liberty standing in his yard. Those bells for which space could not be found on the base of the statue have been placed on a substantial concrete foundation for a 50-foot flag pole donated by one of W. F.'s Northfield friends.

Although this striking array of highly polished locomotive bells amazes all visitors, it particularly fascinates railroad fans. To many of them it brings back memories of an earlier day when railroading was synonymous with the making of American history. Last summer a special train from the Twin Cities carried seventy railroad fans to this spot where they reminisced as they noted the names of the railroads that have cooperated in making possible Mr. Schilling's collection.

The Hobby museum itself, constructed in 1945, is in the shape of a cross 100 feet long, with two side arms each sixteen feet square. The entrance arm is used for an office. The opposite arm is a beautifully appointed little chapel, named St. Francis Chapel in honor of Sister Margaret Francis, Mr. Schilling's third daughter. Near the door of the little chapel are two large show cases displaying items of religious interest. Among these are several altar bells from old churches in Mexico dating from the 1600's. One of these bells is from the church where Longfellow's *Evangeline* was buried in a Louisiana parish on the gulf.

More altar gongs are to be seen elsewhere in the Hobby House. Many of them are from Catholic churches in the Arch-diocese of St. Paul where

the use of this type of bell is now banned.

Other bells prominently displayed in the Hobby House include a huge wooden water buffalo bell from Bali and a big Swiss cow bell originally belonging to Alexander Fau. The strap buckle is decorated with the initials "AF" and a sketch of Mr. Fau's little home in the Swiss mountains. A rarity is the cylindrical Mongolian rain bell, presented to Mr. Schilling by one of his friends returning from the Orient in World War I. Every farmer in Mongolia has one of these bells and uses it when the Tao Priests notify the people to go out and pray for rain after a prolonged dry spell.

Bells of rural significance hold a particular attraction for this Northfield collector because of his own varied agricultural interests. A former vice-president of the National Milk Producers' Association and member of the Federal Farm Board, W. F. Schilling was for many years a leading Minnesota farmer.

His having been a newspaper man, also, may explain W. F.'s delightful stock of yarns about his bells and other objects collected over the years. There is scarcely a piece that he cannot point up with some amusing or instructive anecdote. He is justifiably proud of the fact that his bell collection is unusual in respect to poundage. It is the only one in America that can boast of seventy bells weighing over fifty pounds each and forty-three weighing over 300 pounds each. One historic village alarm bell from Dundas, Minn., weighs 685 pounds.

Another large bell which Mr. Schilling values now hangs over the entrance to his Hobby House and is used as a door bell. It weighs 450 pounds and came from an old log church, the first German Catholic church in the state. For Northfield folk it is a familiar sight to see "Old Bill" lingering with a group under this bell in his entrance-way. The chances are that he is regaling them with some bit of Minnesota history connected with it, or calling their attention to some other large bell mounted out on his lawn.

While the bell collection has been here emphasized, it is of course only one part of Mr. Schilling's vast and varied collection of unusual items which are now fairly bursting the walls of his Hobby House. A superb and unequalled collection of collections, visitors say.

All told, the Hobby House boasts ninety show cases filled with items of historical and antiquarian interest. Many of these huge cases are objects of interest in themselves, for they are made from carvings brought over from Scotland by Carleton College thirty years ago. At that time the college sent their art instructor to dismantle a Scottish inn. A carload of carvings arrived in due time but were never used and were given to Mr. Schilling by the college about ten years ago.

Among the cases, here and there, stand many larger objects, fine pieces

of statuary and furniture that once adorned the palaces of European royalty and the palatial homes of America's industrial tycoons. Though far too numerous to be described here, the outstanding larger pieces include: fifty-six rare Carrara marble statues from Italy, some weighing more than a thousand pounds; a beautiful inlaid bed-room suite once used by Queen Wilhelmina of the Netherlands; forty clocks; and a priceless Abraham Lincoln chair presented to Mr. Schilling by the son of one of Lincoln's law friends.

CIRCUSIANA

(CONTINUED FROM PAGE 30)

classification of all the human oddities who have occupied platforms in circus side shows down through the years would be comparable in size to a large city telephone directory. There have been, however, a few outstanding attractions who bear recording.

The outstanding hairy freak was a Finn called Jo-Jo, the Dog-Faced Boy. He had a face that somewhat resembled a Scotch terrier, and had long hair on his cheeks and forehead.

A follow up to Jo-Jo was Lionel, the Lion-Faced Boy who had a lush growth of hair all over his face and body too, which gave him the appearance of the King of Beasts.

A Siamese woman named Kroa was also a hairy person. The hair on her head reached to the floor and was further enhanced by a black mustache and a beard. More educated than most of those around her, she spoke several languages and refused to be seen in the company of other freaks except when on exhibition.

Two of the most famous ossified men were Jonathan R. Bass and William T. Sapp. Bass was almost solid from head to foot during the time he was shown around 1890. Sapp was a feature of the Pawnee Bill Wild West side show, and he too was almost completely solid.

The pioneer in the field of elastic-skin men was a German upholsterer named Haag. He could pull the skin of his forehead down until it reached his nose.

To many people such listed human beings are repugnant. And many people consider the circus side show a form of commercial pandering to the public's morbid curiosity, but in all instances such an opinion cannot be judged as the whole truth. Instead it must be considered a haven to those who have been the victims of grotesque abnormalities. Once exposed to contempt, the side show offers them a chance to contribute to their own wanted happiness. And while on exhibition they are able to form associations with others of their kind. The mere fact that they are able to earn a decent livelihood has inspired self respect and has caused others to respect them.

BELLS

BELL FROM INDIA. Elephant bell, worship bell, cow bell, any one, \$1.50. Dozen assorted, \$10. — Motiwala, Third Bhoolwada, 38H. Bombay, 2, India. ap3023

BELLS WANTED

WANTED: Bells. — Mrs. Tilden Patton, Lexington, Illinois. d12407

Travel Search for Bells By A. C. Meyer — \$2.50

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1006 So. Michigan Avenue, Chicago, Illinois

A story about the Meyers personal search for bells. A down-to-earth summary of a fascinating hobby.

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ON TIME - - -

A Visit to a SCIENTIFIC WONDERLAND

By L. W. SLAUGHTER

PART IV

The Willis Michael Collection, York, Pa.

At the conclusion of the last chapter we found ourselves in far-away Japan examining a rare Japanese stick clock set in a screen. Perhaps we should now return home for a look at another rare American clock.

Illustration No. 19. Here is a fine example of the Forestville Acorn clock; one of the rarest of the rare and sought after by every collector who does not now have one in his collection.

What makes this clock so rare? Its age is only a hundred years, yet a collector will gladly pay twice as much for it as he would pay for another clock twice its age. One reason for its present rarity is that it was not a popular clock, did not sell well and consequently was not made in very large quantities. Perhaps those who did buy them did not put much store by them and, as a result, gave them little care. Many were probably discarded after a few years of use and thus their number has been reduced through normal attrition. Probably because of a combination of these reasons, the acorn clock is undeniably a very scarce and much sought-after collector's item today.

This clock was made by the Forestville Clock Manufactory of Bristol, Conn., which, under this name, functioned during the period 1849-1853. This company operated under various names over the long period from about 1835 to the present day, and is now the Sessions Clock Company. During its long existence it encompassed many important clockmakers such as Elias Ingraham, William C. Bartholomew, J. C. Brown, Jared Goodrich, L. Waters, Chauncey Boardman, William Hills, S. B. Smith, Chauncey Goodrich and E. N. Welch. It was, at various stages, one of the most prolific producers of clocks in the industry. None of its products, however, hold more than passing interest except the acorn clock, which was

manufactured during the 1849-1853 period.

It has been said that the banjo case, designed and first made by Simon Willard, is the most perfect housing, from a functional consideration, for a pendulum clock. If this be true, the acorn case would fare equally well by the same considerations; its narrow waist for the more restricted movement of the pendulum rod, and its wide base for the longer swing of the pendulum bob is very nearly ideal. I do not subscribe to such statements however. A simple rectangular case, if it provides sufficient space for the pendulum swing, will serve the functional needs equally as well as one that is tailored to the action of the movement. The high value placed on both banjo and acorn clocks today can only be attributed to the graceful design, the beautiful decoration and the extreme rarity. The high value placed on the acorn clock proves once again that age is very seldom a first consideration.

I am no exception to the average collector, and unfortunately, my collection does not boast of one of the beautiful clocks although I have been avidly searching for one for a long time.

Illustration No. 20. I have never seen a lighthouse clock exactly like this one. Unfortunately, I do not have any identification for it. From the hands and dial, however, I would believe it to be of American manufacture. If it is not American, it is almost certainly of German origin.

Here again is the tendency of a maker to provide something of interest beyond the utilitarianism of a timekeeper; and he has indeed succeeded well. The action of this little clock is fascinating almost beyond description.

This clock has no pendulum. The round section which is visible within the lighthouse dome oscillates. It thus acts as a balance wheel and controls

the movement in place of a pendulum. Unfortunately, time did not permit an examination of the mechanical action of this clock and I am not quite certain as to just how it works. I do know, however, that it is most unusual and completely fascinating.

Illustration No. 21. Here is a very early and fine example of a brass English lantern clock by William Sellwood. Records indicate that William Sellwood was admitted to the London Clockmakers Guild in 1633 and that he continued as a guild member to 1652. Since his name is engraved on the clock, we can be certain of its age within a nineteen year period. Incidentally, the first charter for the clockmakers guild was granted in 1631, Sellwood being one of its early members.

This type of clock was the first to gain popularity and it was extensively made in England and on the continent of Europe to a lesser extent over a period of about 100 years, ending in 1658 with the invention of the pendulum. The running of the clock is controlled by a foliot balance consisting of a vertical crown wheel, a verge and a balance wheel. Since the balance spring was unknown at that time, the balance wheel is operated directly from the crown wheel through the verge. The action is very erratic, hence the timekeeping proclivities of the clock are not good. One would be surprised to find one of these clocks showing an error in time of less than one hour per day. The average would probably be more nearly two hours per day of error. Earlier timepieces, according to available records, were far worse, so these clocks were probably considered to be very good in their time.

The English lantern clock is essentially a shelf clock since it is weight operated. Generally there are two weights, one for time and one for strike, and a long pendulum. The shelf must be cut away to provide an

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No. 19



No. 21

opening for the weight cords, or chains, and the pendulum. Of course, it must be set high enough to allow a full fall of the weights.

All of the earlier clocks of this type have only one hand; an hour hand. Because of the great inaccuracy, this was of course sufficient. Actually, the motion work, or under-the-dial mechanism, permitting the addition of a minute hand was not developed until a considerably later date.

Most of these clocks were time and strike. Sometimes an alarm was substituted for the strike. Rarely there was an alarm attachment added to the time and strike and the clock performed three functions.

The English lantern type clock is, of course, very rare today and most sought after by collectors. When one does appear on the market, and that is seldom indeed, it generally brings a pretty high price. I have been fortunate enough to add one to my collection recently.

Illustration No. 22. This is a fine example of an early case on case clock by Aaron Willard of the very famous Willard clockmaking family.

Aaron Willard was the tenth son of Benjamin Willard, Sr., and Sarah Brooks Willard and was born Oct. 13, 1757 at Grafton, Mass. He was the grandson of Col. Simon Willard who founded Concord, Mass., and was a prominent leader in King Phillip's war with the Indians. Nearly all of the Willard family, and many descendants, were engaged in the clockmaking industry in one form or another and with varying degrees of success. Aaron's older brother, Simon, was the most famous of all the Wil-

lards and the originator of the banjo clock. It is said of Aaron: "He was overshadowed by his brother Simon but he, nevertheless, made splendid clocks." As proof of his importance, seven of his clocks can be found in the Metropolitan Museum of Art in New York and three in the Boston Museum of Fine Arts.

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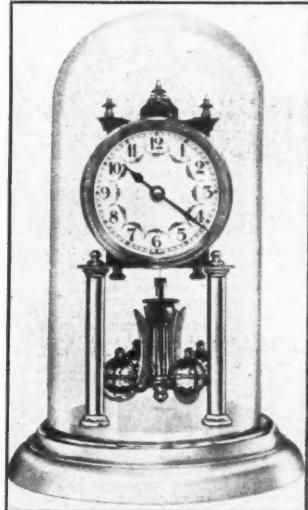
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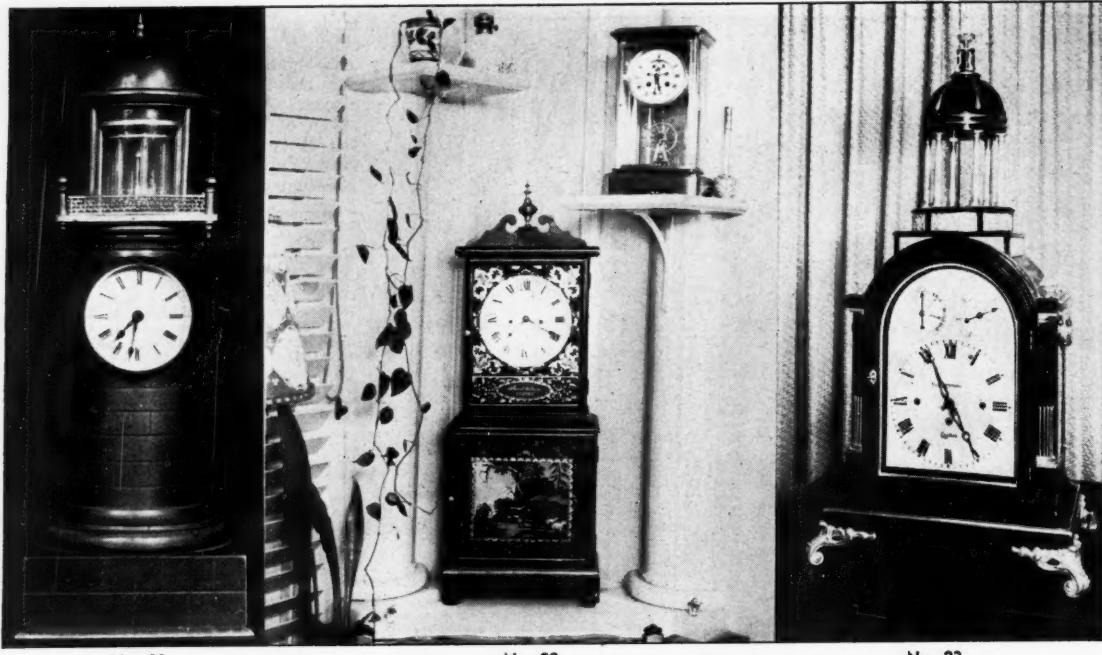
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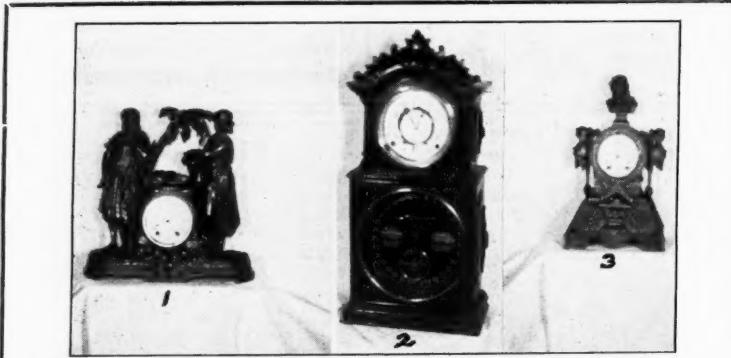
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No. 20

No. 22

No. 23



1. Seth Thomas Sons & Co. French type, 8-day, striking movement in a beautiful metal figure case. Good figures of a man with a water jug and a pilgrim at an oasis shaded by palm trees. Porcelain dial and heavy crystal. Case finished in bronze lacquer. Circa 1865-68. 14" high, 14 1/2" wide at base. \$60.00

2. Ithaca calendar clock in walnut with ebonized carved decoration. Glass lower dial and glass pendulum. 8-day strike movement. 20 1/2" high, 10" wide. Write

3. Seth Thomas 8-day French type, striking movement in an unusual metal case. Three busts adorn the case at top and each side. Case refinished in antique copper. Porcelain dial and heavy crystal in brass bezel. 15 1/2" high, 9 1/2" wide. Circa 1866-69. \$35.00

Elgin Nat'l Watch Co. silveroid open case watch with heavy glass crystal. Key wind and set. Serial No. 2011173 (1886) Running. 12.00

II. W. Co. Waltham watch in silveroid open case. Movement marked I. S. Bartlett, Waltham, Mass. (1854-1878) Exceptionally clean and in excellent condition. Key wind and set. Running. 17.50

French mantel clock in black marble with five inlaid pieces of figured marble. Fine French, striking movement by Brocot. Good porcelain dial and good hands. Bevelled glass door. 10 1/2" high, 8" wide. 25.00

Unusual brass, rectangular shape alarm clock by Western Clock Co. in a very nicely decorated case. About 1910. 5 1/2" high, 4 1/2" wide. 10.00

Early alarm clock in black iron case with brass trim and brass carrying handle. 10.00

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BOOKS ON CLOCKS: "American Clocks and Clockmakers," Drepper, 400 illustrations, \$4. "Book of American Clocks," Palmer, revision of Nutting's Clock Book, \$10. Free catalog.—Ruddell's Box 461, Washington 4, D. C. *33464*

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Clocks made by Aaron Willard are distinguished by symmetrical design, good workmanship, excellent decoration and precision movements. His clocks are usually fitted with beautifully designed and delicate hands. The specimen illustrated is an excellent example.

Some case on case clocks by Willard, and others, have a kidney shaped dial which, in my opinion, does not improve the symmetry of the whole. It is believed that the round dial is earlier than the kidney dial. It is certainly more to my taste.

Willard clocks are rare today and, of course, in tremendous demand. Those bearing the name of Simon Willard are first choice while Aaron Willard's masterpieces rank second in demand and, of course, value. Some Willard pieces have commanded prices that are little short of fabulous.

The case on case clock is a typical product of Massachusetts clockmakers and was seldom seen even in neighboring Connecticut. This illustration is so good that elaborate description is neither necessary nor desirable.

Illustration No. 23. This is a very fine and most unusual musical English bracket clock. Most of this type clocks are rather plain at the top and fitted with a carrying handle. This is the first and only one I have seen with cupola added. It is of course entirely authentic.

This clock, by Des Granges of London, is early nineteenth century and, except in appearance, is typical of the musical bracket clocks of that period. It is fitted with a whole series of bells for both chimes and musical selections. With the standard setting, it will chime on each quarter hour and play a musical selection on the hour. As will be noted, there are settings at the top of the dial for music, bells, muted bells and various musical selections, allowing for a variety of chimes and musical numbers to suit the mood and desires of the owner.

These musical English bracket clocks are among the finest mechanisms made anywhere in the world and they were sold at fancy prices for that period. A great many of them were made for the American market. One of the largest importers in this country was Tiffany & Co. of New York. The selling prices, when new, ranged from six hundred to one thousand dollars, depending on the maker, the ornamentation, the musical arrangement, etc.

These clocks are comparatively rare today and much desired by collectors. Nevertheless, if one is lucky, it is still possible to pick one up at a price somewhat less than the original selling price. But one must be VERY LUCKY indeed.

Space for another chapter has run out and we still have a long way to go in completing the story of the Willis Michael collection. I still have twenty photographs to be covered, among which are clocks of world-wide renown and interest. If our readers will bear with me, these will all be covered in ensuing installments.

FAVORITE PIONEER RECORDING ARTISTS

(CONTINUED FROM PAGE 29)

"I also get a kick out of 'Dud' when on the air the opening night, but George told them he was not interested, since he had lost his brother. They said that on account of his being one of the pioneer record makers they would very much like to have him. Well, that was that, but shortly afterwards he 'perked up' and thought he would carry on the Dudley name again. He got Sherry's back and appeared there with his 'Versatile Sextet,' singing and instrumental. The musicians doubled up on two or three instruments.

"Thereafter we were on WOR, known as the 'Novelty Quartet,' of which I was one of the members. At that time there were no commercials, I'm sorry to say. We would have had to stay on for quite some time before being 'sold.'

"I remember that one time Vess could not leave New York to go on a show playing in Richmond, Virginia, so he sent Audley as banjoist in his place. Vess had charge of music and the show at the Martinique at that time, so Vess, Jr., went down and managed the show—my first appearance in show business. This was a long time after the Ossman-Dudley records."

Mrs. Dudley gives the following information concerning the senior Ossman, which may supplement my former HOBBIES series on "The Banjo King":

"Vess came from Hudson, in up-state New York. When he was a young fellow he used to play on the trains coming down to New York and back, wearing a 'linen duster.' While riding back and forth to New York, he heard of a contest being held at Carnegie Hall, so he threw his hat in the ring and came out with high honors. I think it was then that they named him 'the Banjo King' because shortly after that he went to Europe and played for King Edward. In my opinion there was only one 'Banjo King' and I mean just that . . . Vess used to play harmonies that no one ever does today. It was beautiful . . . But I have always enjoyed listening to Fred Van Eps' records, also those of Harry Reser. Reser is a later comer but very good."

Mrs. Dudley says that her husband was seventy-five years of age on April 24, 1952, and that his brother Audley would be seventy-three if he were alive. "I don't count," she adds, "because I'm only a kid of sixty!"

I was sorry to learn that neither Mr. nor Mrs. Dudley is in the best of health. She has arthritis and high blood pressure with, she says, bronchial asthma, to top it off. Mr. Dudley suffers from sinus troubles, and, because of low resistance, is constantly plagued with colds. However, he has been for many years a valued worker in a profession about as far removed from music as it well could be.

Says Mrs. Dudley:

"My husband still commutes every

day to New York and does not get home until late at night. He is in the advertising business—has been for years. Even when he made records he was in this business, and is one of the best men in his field today. He still has that wonderful spry gait, bless his heart! You would never guess his age. He was forty when I married him and is still going strong, outside of his sinus. He has always been termed 'the old iron horse,' taking care of business during the day and his music at night.

"Incidentally, George has had wonderful musicians working for him. Felix Arndt, composer of 'Nola,' was one of his piano players. He made piano rolls for Aeolian. (Arndt, who died in the 1918 flu epidemic, was also the first pianist of the Van Eps Trio, being succeeded in 1916 by Frank Banta, and he likewise made solo Victor records.—J. W.)

"'Dud,' as he is known, is very nervous and temperamental. After all, there's a reason for that, because, as I said, he gets up every morning at 5, leaves at 6:30, and I never know what time he will get home. He has a very responsible job—anything that goes wrong with metal advertising plates, he has to see that it's made O. K. before going to press. If there is a defect in a half-tone, they have him take care of it. When he is finished you can't tell where the defect or scratch was."

Mrs. Dudley mentioned in one of her letters that she was sending me a photograph showing the Dudley Brothers and two other musicians with whom they played for afternoon teas. I have submitted the photo for reproduction with this article. In the order of their appearance in the picture, the musicians are Henry Lundgren, 'cello; Audley Dudley, banjo; Charles Cochran, organ; and George Dudley, harp guitar. Mrs. Dudley also sent a photo of herself, taken in 1913. "In those days," she says, "I weighed 123 pounds. That's why they called me 'The Little Girl With the Big Voice.' Now," she adds jokingly, "I'm 'the Big Parade!'"

Mrs. Dudley also gives some interesting details of her own professional career. She writes:

"I am sending you an old program from the Martinique Hotel. They had me in *Variety* as being a riot every night. 'The Chocolate Soldier' was playing on Broadway at the time, and I was under contract to use 'My Hero' and 'Sands of the Desert' for a whole season. We had the reputation of having the best show along Broadway, bar none, under the supervision of Vess Ossman. That was in the time of Churchill's, Shanley's, Lauber's Bustanoby's, the Hofbrau, Marlborough, Blenheim, Faust's, Tokio, Pekin Reisenweber's, Rector's, Wallach's, Maxim's and others. When Vess got out the place was not the same, as the hotel had also changed ownership. I had everything that came through there—sang in the tearoom, also with Holmes' Concert Orchestra in the Louis Room, and then the Dutch Room at night, as well as at

banquets and dinners. Ossman thought a lot of me. He had all the confidence in the world in my making good. I only wish we'd had radio and television in those days. Years ago we didn't have to sing into a mike to be heard. You had to be there with the goods—or else!"

Returning to her husband's career, Mrs. Dudley continued:

"After Audley died, 'Dud' met Vess on Broadway, and Vess said he felt very bad about Audley's death. He intimated that he would like to 'double up' with 'Dud,' but my husband would not go on the road, because he had too much of his own work to take care of. Eren Mondorf, who was manager of Keith's Circuit, previously had wanted the Dudley Brothers to go on the road but they refused.

... My cousin, Thurland Chattaway," she adds, "was the composer of 'Mandy Lee' and 'Red Wing,' which were very popular years ago and still are today. Of course he had many others, but those seemed to be outstanding."

And now I have come to the end of my quotations from Mrs. Dudley's letters. But a few words about the Ossman-Dudley Trio records seem in order before closing the article.

The first two Victors by the ensemble were issued in April, 1906. They were No. 4624, "St. Louis Tickle," and 4625, Victor Herbert's "Al Fresco." The "Tickle," composed by Barney and Seymore, was the most popular of all Ossman-Dudley records. When Victor introduced its double-faced discs in 1909, it was coupled on No. 16092 with Ossman's solo, "A Gay Gosooson." This stayed in the catalog until the advent of electrical recording, but, probably because of defects in the master, was remade in 1923 by a group headed by Fred Van Eps and calling itself the Plantation Trio. Van Eps also remade the "Gosooson" side.

"Al Fresco" was less popular and stayed in the catalog only a couple of years. It was not issued in double-faced form. In May, 1906, the trio was represented by "Koontown Kaffee Klatsch" (No. 4659), which also had a relatively brief life. Then in June came No. 4679, J. Bodewalt Lampe's tuneful march and two-step "Dixie Girl." The supplement writer commented:

"A march by the composer of 'Dreamy Eyes' and 'Creole Belles' is sure to be a good one, and 'Dixie Girl' is quite worthy of Mr. Lampe's reputation. Played by this new instrumental combination with snap and precision."

"Dixie Girl," like "St. Louis Tickle," proved to be a big seller. It was combined on double-faced record No. 16667 with one of Ossman's best solos, "A Bunch of Rags," and stayed in the catalog for about twenty years. It also was remade (in 1921) by the Plantation Trio, but the later record omitted the mandolin, and the instrumentation consisted of two banjos and a guitar. Van Eps likewise did a re-make of "Bunch of Rags."

The Ossman-Dudley Trio's first

Columbia records appeared in September, 1906. Both were two-minute cylinders. On 32984, the trio played the "Koontown Kaffee Klatsch" march and two-step, composed by J. P. Greenberg, which it had previously recorded for Victor. Selections from "The Mayor of Tokio," a musical comedy by Will F. Peters, appeared on 32985.

In October, 1906, the trio made its first appearance on Columbia discs, with No. 3476, "Koontown Kaffee (or Koffee, as Columbia spelled it) Klatsch." The record was more successful, for some reason, than on the Victor, and when this oddly haunting number was combined on Columbia double-faced record No. A218 with Ossman's "Buffalo Rag" it remained a standard seller for many years.

One month later, in November, No. 3491, the disc version of the "Mayor of Tokio" selections came out. It was not so popular as "Koontown," although it was combined on A219 with a cornet and trombone duet of "Alice, Where Art Thou?" by unidentified players. (The latter was afterwards re-coupled on A881 with a flute solo, "I'll Follow Thee.")

Apparently, no more Ossman-Dudley records were issued until April, 1907, when No. 3591 came out, containing Irene Giblin's very catchy two-step, "Chicken Chowder." It may have been issued later on a cylinder, but I haven't been able to trace it.

Also in April appeared what almost certainly is the rarest Ossman-Dudley record—BC cylinder No. 85109 of a two-step by Charles Seymour, "The Panama Rag." This cylinder played for three minutes as compared to two minutes for the average "roller" and could be used only on a special Columbia instrument with a six-inch mandrel. Not a great many of the longer-playing cylinder machines were sold, and records to fit them are hard to find.

As far as I can learn, that completes the list of Ossman-Dudley records, except that "Chicken Chowder" was doubled on No. A220 with Ossman's "Policy King" solo. In double-faced form, it sold well for fifteen years or more. Oddly enough, Vess doesn't seem to have made any Edison cylinders with the Dudley Brothers. The three may have played together for Leeds, Imperial, Zonophone or some of the other "off-brands" that were current in 1906. However, I have not seen any such records listed.

But, brief as the Ossman-Dudley list may seem, all their records make good listening, and Mr. and Mrs. Dudley would very much like to obtain copies of them all. If any HOBBIES readers have copies they can spare and will mail them to Mrs. George N. Dudley, 23 Central Avenue, Amityville, Long Island, New York, they will be received with genuine appreciation.

Since the foregoing was written, I have received a few more reminiscences from Mrs. Dudley, which I shall add here as a "supplement."

"My husband's middle name, she

writes, "is Nabb and his brother's was Fleming. Their father was William George Dudley. I cannot recall their grandfather's name, but imagine it also was William George."

"Dud's" height is about five feet four; weight about 153; eyes, light blue; hair, gray, used to be dark.

"When my daughter comes to visit us, I will have her take a 'flash' of us, which I think you would like to have. We had only one child, Florence Mae (very good looking!) but we have four of the darlingest granddaughters—Florence Estelle Amberman, born May 5, 1938; Shirley Ann, born June 7, 1943; Jean Irene, born October 6, 1947; and Renee, born July 13, 1951... My daughter said, 'Mother, I'm making up for what you didn't have,' so I told her not to do me any more favors—four are enough! But the grandchildren are what 'Dud' and I live for. Their daddy is an engineer on the Long Island Railroad, but he and his little family are going down to Florida, so he will be an engineer down there. Long Island is very damp, not good for sinus troubles, which my son-in-law has, and the children have had terrible colds one after another, so I hope it improves their health, going down there."

"Audley Dudley has a daughter, Virginia, but she has no children. She lives in Kenwood, Maryland, but was only a child when Audley died... She has expressed a desire for some of her father's records, and I hope I can find them for her."

"Have you," Mrs. Dudley continues, "ever heard of Ruby Brooks and Harry Denton? They were banjoists and theatrical agents, who used to entertain in private homes. It was through their office that Vess Ossman went on the other side and entertained King Edward. They were considered top-notchers also. They always wore high silk hats, so you can gather from that what old-timers they were. I wonder if they made records? (Note by Jim Walsh—Ruby Brooks began making Edison cylinders in the 1890's and kept it up until his death in, or around, 1906. I don't recall his playing with Denton, but he did duets with a player named Ginter.)

Mrs. Dudley also asks: "Do you remember Pavlawa, the Polish dancer? She had an idea that she would like to have a mandolin on the stage for one of her dances. She went to Brooks and Denton, and asked them if they knew where she could get just that kind of musician. She had all manuscript, which had to be memorized. Harry Denton said, 'There is only one man in New York City who can fill the bill and that is Audley Dudley.' He filled it O.K., and Pavlawa was very much pleased because he didn't have much time to memorize the music, but he had a wonderful brain and memory." (Note by J. W. —This is just one of a number of Pavlawa's unusual actions. The Columbia record supplement for December, 1911, says that when she saw

(CONTINUED ON PAGE 40)



Naturalistic Composition

We have seen how the artists arrange their groups of figures and the position and gestures of each figure according to a rule or formula or convention, the basis of which is a geometric plan, on which they build up a balance of repetitions and contrasts. And we have noted that these formal compositions are artificial arrangements: that the figures are not grouped as you might expect them to be in real life, nor in positions that men and women usually assume. And these formal compositions we have seen were also called, "classic"; the last example being the "classic landscape" in which nature has been made to look more grand by the addition of features of classic architecture.

We reach now another principle of composition. It is the arrangement adopted by the artist, whose motive is to make his picture represent nature naturally; so I call it "naturalistic composition". But, as we have noted before, the artist is not satisfied merely to represent nature; he wishes in the first place to make his picture a thing of beauty. Nature is not always beautiful; so he selects from nature and arranges his subject in such a way, that we shall not only recognize how true the picture is to nature, but feel also how beautiful it is as a work of art. Its beauty, you see, is founded, not upon a formal plan, but on its truth to nature.

Here for example, is "The Sower" by the French artist, Jean Francois Millet. If we have ever seen a man scattering grain, we recognize at once the picture's truth to life. But Millet's intention was not only to make us know what the man is doing, but to create an impression on our minds that shall make us feel a sense of beauty, through the way in which the picture represents the incident. As a young man, Millet had studied

the examples of Greek and Roman sculpture in the Museum of the Louvre, in Paris, and learned through them the classic principles of composition — the balance obtained by rhythmical repetition and contrast. And these principles, as we shall see presently, are applied to this figure of "The Sower". I hope to show you that this is the secret of the picture's beauty. Although the "action" of the figure inside the shabby clothes is quite natural, the "movement" is rhythmical. In fact it represents a mixture of the "classical" and the "naturalistic" motive.

Firstly, the "naturalistic". We know at a glance what the man is doing. The forms in the picture, the colors, the light and shade, make an im-

pression on the eye which is immediately telegraphed to one of the centers of the brain. The result is that we know the picture represents a man in a field sowing grain, while from the color and light in the sky, and from the shadows creeping over the field, we know that it is twilight.

This direct thought stirs us to further thinking; for we recall that laborers start for their work in early morning, so this one has probably been toiling all through the day. But we notice that his actions are still vigorous, he should be tired, yet he is working as sturdily as at any time during the day; perhaps with even

(CONTINUED ON PAGE 47)



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Mechanical Electrical and Scientific Antiques

The Bank Teller Bank

By F. H. GRIFFITH



The fact that a bank is extremely rare or even the only known specimen isn't the one governing factor that ranks one bank ahead of another. In placing the Bank Teller Bank in 17th position in our listing certainly rarity is quite a factor as it is probably the rarest bank covered so far in the articles. Of course it's a desirable bank, not from the standpoint of action, but due to the fact that it is so definitely a savings bank. The theme, of course, being that of a teller in a bank who receives and deposits your money for safe keeping.

The Bank Teller was patented August 1, 1876 by Mr. Arthur C. Gould of Brookline, Massachusetts, and probably made by the J. and E. Stevens Company of Cromwell, Connecticut. The patent papers call it the "Androidal or Automatic Cashier." Whether or not this name or some other name was used when the bank was originally sold is not known. To the best of the writer's knowledge there have been no catalogs or other advertising material turned up as yet listing or picturing the bank. Collectors have referred to the bank as "The Tall Teller," "Tall Man In Frock Coat Behind Three-Sided Grill," and "Preacher In The Pulpit". However, Bank Teller Bank seems to be a more appropriate name for obvious reasons. Also, there actually is a Preacher

In The Pulpit Bank and it is sometimes confused with the Bank Teller.

Before describing the operation of the bank a point of interest is the fact that the weight of the coin itself causes the action to take place. This is also the case in a number of the other banks, namely Boy On Trapeze, Halls Excelsior, Tammany, Halls Lilliput, the patent model Halls Yankee-Notion Bank, Bow-ery Bank, Circus Ticket Collector, Clown On Bar, Dog Tray, Guessing Bank, Jumbo, National Savings Bank, Peg Leg Beggar, Preacher In The Pulpit, Registering Dime Savings Bank, and Tabby Bank. Also in this category are the Dapper Dan and Horse Race. However, in both these banks the weight of the coin trips a lever that starts the operation.

Mr. John Hall who was one of the early bank designers seems to have liked the idea that the weight of the coin would cause the action to take place. This is obvious, of course, by the action of various of the banks that he designed and some of which bear his name. He continually applied for patents protecting this feature and any possible variations. The Halls Lilliput Bank is a typical example with the many patents issued covering minor changes. His banks were manufactured by the J. and E. Stevens Company.

The Bank Teller Bank pictured was obtained from

Erwin H. Gold of Hollywood, California and is in excellent condition. It operates as follows: A coin is placed in the extended left hand, he lowers his arm and the coin is deposited in the bank. At the same time he nods his head forward in a polite gesture of thanks. Of course his arm returns to the original position automatically, ready for another coin.

The bank is made of cast iron with the exception of the left arm which is made in two sections of a metal stamping. It is in excellent condition with no repairs. The paint is in exceptionally good condition for a bank with such an early date of manufacture. The grillwork

is black with gold trimmings and the name "Bank" is also gold. The frock coat is black with grey trousers and the face and hands are naturally painted. Unlike most of the banks with either the conventional round coin trap or lock with key, this bank has a section of the grill by the feet of the figure which swings out to remove the coins. The bank itself is dated 1876 and this appears in front of the figure on the counter.

So far there are two of these banks known to exist in private collections. There have been rumors of another one and possibly two more, but so far nothing has come to light to substantiate these rumors.

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FAVORITE PIONEER RECORDING ARTISTS

(CONTINUED FROM PAGE 38)

an eccentric dance, "The Texas Tommy," on the West Coast, she was "so charmed she stated her intention of introducing it in a ballet throughout Europe." I'll bet she didn't!

I am sorry to say Mrs. Dudley reports her health and that of her husband are worse than when her original notes were written. "Since the summer of 1951," she says, "I have lost 59½ pounds... I turned against food and even the cooking nauseated me terribly. Naturally, it has left me very weak. It is something new for up to last winter... I have a heart ailment also so have to take things easy and rest as much as possible. Have been advised to go to a drier climate, and 'Dud' also needs to go, so guess we'll have to pull up stakes and follow our son-in-law and his family to Florida a little later."

I'm sure we all hope that going South will mean an immediate change for the better in Mr. and Mrs. Dudley's health, and that they will discover the secret of Ponce de Leon's Fountain of Youth when they move to Florida. Both, through their talents, have provided much pleasure to those fortunate enough to see and hear them, and it seems only right that their remaining years should be both healthy and happy.

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Museum News Digest

The National Foundation for Junior Museums, Sacramento, Calif., has been awarded a grant of \$250,000 from the Max C. Fleischmann Foundation of Nevada for current work and for setting up a permanent endowment fund. The National Foundation for Junior Museums was formerly the William T. Hornaday Foundation. Trustees approved a plan for a museum preparation laboratory at Sacramento to develop exhibition material and teaching aids for museums aided by the foundation. Projects were planned for Reno, Nevada, San Mateo and San Jose, California.

The Virginia Museum of Fine Arts, Richmond, has received through the will of the late Adolph Dill Williams and his wife, an important art collection and a trust of \$2,750,000 for maintenance and extension of the collection. The collection of 288 objects includes paintings, tapestry, furniture, glass, silver and ceramics. The museum first presented the collection as a whole, for museum members on Oct. 31st, at which time Governor Battle made the acceptance. Leslie Cheek, Jr., is director.

The Isaac Delgado Museum of Art, New Orleans, has announced a gift from the Samuel H. Kress Foundation of a collection of Italian Renaissance paintings. The collection will make up three galleries on the main floor of the museum. These are being prepared to receive the collection. February 21st is the preview date for the paintings. Alonzo Lansford is director of the museum.

The Pennsylvania Historical & Museum Commission, Harrisburg, is making further restorations at Old Economy, settlement of the Harmony Society at Ambridge in 1840-1850. The site has 17 buildings used by the society. The Community Gardens is to be restored; the Great House, home of the society's leaders is to be furnished in period style. Exhibits will show the history of the society from its founding in 1804 to its dissolution in 1905. Many items for the exhibits are gifts from Mr. and Mrs. J. S. Duss, the last leaders. Lawrence Thurman is curator.

The Berkshire Museum, Pittsfield, Mass., is installing a room, Animals of the World in Miniature. It will include 15 exhibits. Four displays have already been completed.

The Baltimore Museum of Art and Johns Hopkins University are jointly sponsoring courses in the fine arts. Gertrude Rosenthal, general curator at the museum, is conducting a graduate seminar in 19th century European painting. There is also a lecture course, Contemporary Art, offered during the first semester of the university's McCay College. These are given by Goucher College professors, in addition to those of the university and museum staff.

The University of Arizona at Tucson, has established The Bureau of Ethnic Research within the department of Anthropology at the school. The bureau will study modern Indian groups in the Southwest and will be under the supervision of Emil W. Haury, department head and director of the Arizona State Museum. William H. Kelly is director.

The Louisiana State Museum, New Orleans, is making plans for the observance this year of the Sesqui-Centennial of the Louisiana Purchase. The Sala Capitular room, where the treaty was ratified in 1803 is being restored to its original state. A large Napoleonic exhibit will also be on display. Benjamin B. Matthews is executive director.

The Detroit Historical Museum dedicated the Russell A. Alger Memorial

Hall of Patriotism on Nov. 19. The hall reviews Detroit history with emphasis on people important in the city's growth. Henry D. Brown is director.

The Philadelphia Museum of Art is offering Free Gallery Talks and Illustrated Lectures on Tuesday, Wednesday, Thursday, and Sunday afternoons through May 31. The Thursday programs are designed especially for museum members. The annual art film series, *Films About Art and Artists*, is presented in two afternoon showings on Saturdays and Sundays through March 15.

The Old Museum Village of Smith's Clove, Monroe, New York, is constructing a Coach House for its exhibit of restored and reconstructed buildings of early New York. The house will be equipped with wagons, carriages, sleighs and sets of harness from the F. W. Vanderbilt collection.

Scottish arms of the 18th and 19th centuries are being displayed in the reading room of the library at the Rochester Museum of Arts and Sciences. Many of the articles have been lent by Dr. Joseph R. Mayer honorary curator of arms and armor, and Anthony A. Fidd. The exhibit will be on display until April. All items are displayed against pieces of Scotch plaid representing different clans. Books on display illustrate how the arms were used in those early times.

Dr. Leonard Carmichael, well-known psychologist and educator, was inducted as the seventh Secretary of the Smithsonian Institution on Jan. 2, 1953. He succeeds Dr. Alexander Wetmore, biologist, who retires after 28 years with the Institution. Induction ceremonies were held in the Smithsonian building in Washington with Chief Justice Fred M. Vinson, Chancellor of the Institution, administering the oath of office. Dr. Carmichael is a member of many scientific societies, including the National Academy of Sciences and the American Philosophical Society. He has done some outstanding work in the field of psychology.



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An historic flag has been placed on display on the first floor of the Rochester Museum of Arts and Sciences. It is the original flag which flew from the bridge of the U.S.S. Mississippi, flagship of Admiral Matthew Calbraith Perry, U.S.N. who opened trade negotiations between the U.S. and Japan at Yedo now Tokyo, Japan in 1854. Mrs. George W. Hill of Rochester presented the flag to the museum.

The Southwestern National Monuments Office has been moved to Gila Pueblo, Globe, Arizona. The new quarters provide plenty of storage space and laboratory room for collections of material excavated at national monument sites in Arizona, Colorado, New Mexico and Utah. These collections will be available for study.

The Onondaga Historical Association, Syracuse, has an exhibit in its Indian Room which shows the various Indian cultures in Central New York.

Excavations were carried on recently at Indian and early fort sites in North and South Dakota by archaeologists of the River Basin Surveys, an inter-agency cooperative project of the Smithsonian Institution, National Park Service, Bureau of Reclamation and Corps of Engineers, to preserve historical information in areas which may soon be covered by reservoirs. Foundations of a village southwest of Pierre, South Dakota, at the time the Dakota Sioux Indians were there, has been discovered. Many aboriginal artifacts and some trade goods have been found at a large fortified earth-lodge village, just above Pierre, South Dakota. Other parties have uncovered materials other places in the region. Frank H. H. Roberts, Jr., Associate Director of the Bureau of American Ethnology, Smithsonian Institution, is director of the Surveys.

The Fort Worth Children's Museum, Texas, started building Oct. 24. The building, planned by Wilson and Patterson, Fort Worth architects, will include galleries for displays on natural history, anthropology and social science. An auditorium and planetarium will be included in the building, as well as space for club rooms, offices and a photographic laboratory. The structure will be built at Montgomery Street and Crestline Road near the Will Rogers Memorial Auditorium. Mrs. Anne Holliday Webb is director.

The City Art Museum of St. Louis opened a gallery devoted to the early culture of the Mississippi and the Great Plains on Nov. 27. This is the first event in the St. Louis observance of the Sesqui-centennial of the Louisiana Purchase. Perry T. Rathbone is director.

The Oklahoma Historical Society, Oklahoma City, has received the collection of documents and other papers of the late Judge O. H. P. Brewer.

The Art Gallery of Toronto, Canada, presented its first television program, originating in the gallery at a preview of the exhibition, Berthe Morisot and her Circle. The gallery has prepared some notes on the broadcast that it considers may be of help to other museums planning first television broadcasts.

Know Your Birds might well be the title of a new special exhibit in the hall of natural history on the first floor of the Rochester, N. Y., Museum of Arts and Sciences.

Mounted specimens of song and game birds are shown. In one case there are such winter resident birds as the bluejay, nuthatch, purple finch, cardinal, starling and various species of woodpeckers. In another case are instructions on feeding stations and favorite foods to attract the juncos, chickadees and cedarwax wings.

Owls and hawks are featured as the predatory birds and game birds include the wild turkey, pheasant, ruffed grouse, and woodcock.

The exhibit with informative labels was arranged by Dr. Edward T. Boardman, assistant director, and David T. Crothers, artist-preparator.

Ohio Group Gathers Local Memorabilia

Mr. C. S. Goodell of Burton, Ohio, who came to Chicago for the big Republican nominating convention, dropped in at HOBBIES' office to say hello and also tell us about the progress of the Geauga County Historical and Memorial Society Museum.

Mr. Goodell was one of the founders of the society and museum. The building housing the collections, made up largely of contributions from local citizens, is one of the landmarks of the county.

The officials are planning to build a country store, a log house, a blacksmith shop, cabinet shop and school house in the future.

The museum cause has been helped along appreciably by Frances Bolton, who is prominent in Ohio affairs. Mrs. Bolton contributed \$10,000 for the launching of the museum plan.

One of the projects of the Historical Society is to publish a history of the county.

Its president is B. J. Shanower and Mrs. Ina Taylor is curator.



● The Museum Association of the American Frontier, Loomis, Nebraska, is offering at reasonable cost two services, restoration of antique guns and cartographic work. Write to Charles E. Hanson, Jr., acting director, for further information.

● The Museum of Northern Arizona, Flagstaff, which will observe its 25th anniversary next year, will be host to the 1953 Pecos Conference to be held in August. Harold S. Colton, director of the museum, is chairman of the meeting.

● The recently organized Science Club of St. Petersburg, Fla., is working to extend to schools and community groups the services of retired scientists and other interested people living in the St. Petersburg area. The club now has a natural history exhibit and a circulating library. It also has slides and tapes for school use and is planning to arrange for talks and field trips.

● The Academy of Natural Sciences of Philadelphia has received a grant from the Catherwood Foundation that will enable it to expand the department of fishes.

● The Staten Island Institute of Arts and Sciences for its 1952-1953 program is concentrating on the art, history, and natural history of Staten Island.

"AMERICA GOES TO THE POLLS"

As a very appropriate gesture for an election year, The Travelers Insurance Companies of Hartford, Connecticut, have published a paper-bound book entitled, "America Goes to the Polls." It is published as a tribute to America's political freedom. Important data on each presidential campaign from the year 1789 to 1952 is given, except for final vote tallies for the 1952 election, since the book was out before these became available. The book is attractively made up, being printed on a fine glossy paper. In most instances pictures of the presidents are included. Each page is devoted to the history of each election.

Mr. J. Doyle DeWitt, Vice President of the Travelers Insurance Company has a collection of campaign mementoes and these are reproduced in the book adding greatly to the interest of the material.

This book is something for which the Travelers Insurance Company can be justly proud. They have done a great service in impressing on the American people their past heritage of freedom and the necessity of continuing their part in government by casting their vote at every election.

It is not surprising that the entire edition is already exhausted.

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Notes on Old Silver

Tea Caddy Spoons

Little things sometimes give a lot of pleasure, particularly in the silver field. Your reporter was visiting a friend lately who told of having received a gift of a tea caddy spoon in silver one Christmas about five years ago. That little gift started my friend off on a most interesting quest—collecting other tea caddy spoons. She has about fifty specimens now.

Most of hers are about three inches long. Most of the specimens have shell-like forms; others are in the form of scoops and shovels. She remarked that she once saw a specimen in another friend's collection that had a handle of ebony, and another with a tortoise shell handle.

In her quest for information my friend said that she had gained con-

siderable knowledge of early English silver, quaint customs relating to tea drinking, its history, and also china relating to tea drinking.

Pewter

When our friend Bill Donahey, creator of the famous Teenie Weenies (See HOBBIES, February 1952) started to work on a miniature model of his childhood home recently, he took one of his wife's old pewter spoons to fashion a gadget for the tiny house. Pewter was just as versatile and malleable in its heyday, the days of our colonial ancestors. In fact, it was so versatile in Revolutionary days that much of it was melted and fashioned into ammunition. Be-

sides, in the early days it was a very cheap metal. It is recorded that when a wealthy merchant died in 1647 in Salem, Mass., that he had a personal collection of twenty-two platters, ten small plates, and miscellaneous pieces which were inventoried at seven pounds sterling.

Those who lean toward the early American way of life and decorate their homes accordingly will find lovely old pewter very much in keeping. Its history, too, is most appealing. Whereas the list of early American silversmiths and clock-makers is a long one, that of the pewterer is very short. Louis Guerneau Myers in "Some Notes on American Pewterers" lists fifty-nine names and he says that "practically all are represented by two or more touches."

One of the largest families of pewterers in early America was that of the ten Danforths; the Basset family was next with four members, and there were three Boardmans.

The history of the Danforth pewterers starts with one Nicholas who was born in England in 1589. At the age of forty-five he was about to have a title bestowed upon him in his homeland. To accept it meant that he had

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2. 18th Cent. brass bucket 6" high x 10 diam.	18.00
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5. Early copper fish mold	22.50

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From everywhere.—Frederick T. Widmer,
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us your needs. Prompt replies. We also
have on hand a fine assortment of ster-
ling, Sheffield, and silver plated silver-
ware.—Edward G. Wilson, 1802 Chestnut
St., Philadelphia 3, Pa. f3045

to pay a fee; to reject it he had to pay a penalty. America seemed the only solution, and he migrated to New England shores.

Thomas Danforth, grandson of Nicholas, was the first pewterer in the family. This family made pewter ware from 1703 to 1918. It is recorded that a father, two sons, and at least two grandsons all worked in the pewter industry at one time.

Sometime the pewter trade had to be combined with some other work, such as blacksmithing, hardware or clock-making, for the country was sparsely settled in those days, and pewter did not wear out fast.

Salt Cellars

The lover of old silver, and particularly of silver salt cellars and their spoons, is delighted to come across reference to his hobby in the works of Addison, who wrote in the *Spectator* in 1711 recounting memories of dining with a "fine lady." Says he:

"In the midst of these my Musings she desires me to reach her a little salt upon the point of my



1. Old English Britannia metal about 1835, 10" high \$30.00
2. Old American pewter marked R. Dunham handle has been resoldered to pot, 8" high - about 1840 25.00
3. Old pewter tea caddy 4½" high 12.50
4. Old American pewter about 1800, 9" high 40.00
5. Old American pewter about 1800, 8½" high 35.00
6. Old American pot metal Leonard Reed and Barton 1840, 10" high 45.00
7. Old Continental pewter, circa 1800, bowl 10½" diam., 3" deep, rib edge 17.50
8. Old Continental pewter, circa 1800, 2 oval platters 9½" long, 7" wide, rib edge, each \$7.50; 1 large oval platter 12½" long, 8½" wide, rib edge 10.00
9. Old Continental pewter, circa 1800, 7" diam. have 6 of these, each \$5.00. Also have 8 same pattern 8½" diam., each 7.50
10. Old English Britannia 10" high, James Dixon and Son, 1835 30.00
11. Reed & Barton sugar & creamer, handle on sugar has been resoldered #1756 - pewter, pair 10.00
12. & 14. Old Irish pewter mug, 1 pint, each 7.50
13. Old pewter water pitcher, has been melted, 8" high 10.00
15. Old Continental pewter plates 8½" diam., dated 1796, J. C. M., have 3 of these, ea. 10.00
16. Old Continental pewter soup plates 9½" diam., each 7.50

SHORE GALLERIES

165 Main St. Port Washington, L. I., N. Y.
fp

Knife, which I did in such Trepidation and hurry of Obedience, that I let it drop by the way, at which she immediately started and said it fell towards her. Upon this I looked very blank; and, observing the concern of the whole Table, began to consider myself with some confusion, as a person that had brought some Disaster upon the family."

It is obvious that the spilling of salt was a foreboding of bad luck. No longer is it considered good fashion to dip our salt with a knife.

As we delve into the interesting subject of old silver, we become more and more cognizant of the importance of the salt cellar, or the salt dish in any form.

In Elizabeth's day dinner was served at a long table, and nothing on the table was more honored than the salt cellar. You could determine the rank of the diner by his closeness to the salt cellar. If you sat close to it, you were of the 400. If you were at the farthest end of the table you were what was then known as an inferior guest.

Thus the story of the sale of historic old salt cellars also furnishes material for the imaginative collector. An important one, 7½ inches in height, bearing the London hallmark for 1577, and the maker's mark of a hooded falcon, thought to be the work of Thomas Hampton of the "Falcon" brought 3,000 pounds in 1902 when sold at auction in Christie's Auction House in London. Considering that the pound was worth in our money as much as it is today that was a neat little sum for so small an object.

And what made this particular piece so precious? First, its historic associations; secondly the base of the salt was rock crystal. The base stood upon claw feet which were also of rock crystal. The cover of this piece was described as a square, having a circular dome top, on top of which stood the figure of a finely chiseled cherub.

The turn of the 20th century truly was one that brought recognition to the salt cellars of the past. A standing one of the time of James I, was sold at auction in Christie's in 1903, the following year, for 1,150 pounds. This piece bore a London hall-mark, and it was described as a rather simple piece "without elegance."

At one time, and probably the same remains, the plate at Oxford and Cambridge Universities contained some choice specimens of old salts. One in particular was described as "the guift of Richard Rogers, Comptroller of His Majties Mynt." . . . "desiring the same may be used at their solemne meetings and to be remembered as a good benefactor, annodni 1632." This piece had a glass body according to history, and around it were two silver-gilt collars in repoussé and chased work.

One glance at the description of the salts in these repositories gives another clue to the history. Many of the specimens were evidently the

"PRICE GUIDE TO COLLECTORS RECORDS"

(CONTINUED FROM PAGE 25)

qualified to speak on record prices for as head of the American Record Collectors' Exchange he is one of our best established dealers in old records, with a tremendous experience in the field. He is one of the three persons in the United States to whose opinion on record rarity and price I would defer, in most cases. The last is said advisedly as the price of a "collectors' item" is determined emotionally rather than by supply and demand and, therefore, no exactness is humanly possible.

No quarrel can be had with the vast majority of the prices in the "Guide" which are low (but not "junk-shop"). With some of the rarer items I must disagree and of these many seem to me overpriced and some underpriced. For example, why should the not uncommon Bisham Columbia A5137 be \$15, the same as the extremely rare Victor Monarchs, 5000 series, of Caruso, De Luca, de Lucia, Giraldoni and others of equal calibre? Obviously either the first should be less or the latter more, and in my opinion both. On the other hand, the Adams 5004 Monarch is priced at \$17. Only "one copy" of the record on this label is known to exist, so does Mr. Moses imply if he ever found another he'd sell it for \$17? \$170 would be a better figure. Aside from such specific instances, I was glad to see a constant premium placed on the original issue label but was rather disturbed by a tendency of a great name, like Bonci, causing high prices to be assigned indiscriminately to all his records, prices never achieved, to my knowledge, in any auction which is after all the best indication of what a record is worth to collectors.

In spite of such flaws, if they can be called thus, I can heartily recommend the "Guide" and urge the many persons who have written me for information on record prices to acquire a copy of this book. They will find the information in it a good point at which to begin bargaining, but should not be disappointed if they do not realize the figures quoted therein since the market for many of the items is saturated.

The "Price Guide to Collectors' Records" is priced at \$2.50 and can be obtained by writing to the American Record Collectors' Exchange, 825 Seventh Avenue, New York 19, New York.

A. F. A.

gifts of certain guilds or "clubs." For instance, the Ironmongers' Company was represented with two silver salts, one dated 1518 and the other 1522. The Goldsmiths' Company had their name perpetuated with a number of salts, one in particular described as the "Gift of Thomas Seymour" in 1693. All were fitting memorials to the names of the institutions whose names they perpetuated.



Notes on Drawing

One of the most beautiful examples of feeling in the hand is illustrated in the modeling of a vase. The potter stands before a "wheel," or table, the top of which revolves. There is a spike in it that holds in place the lump of clay. But while we watch, it has ceased to be a lump. It has grown up under the potter's hands and is a hollow vessel, every moment changing its shape slightly, as with his fingers or the palm of his hand he brings it nearer and nearer to the design that is in his brain. He stops

for a moment, and we think that he has finished. But, no, he is only criticizing it. It is not yet quite as he feels it should be; and again the wheel revolves and the hand,—oh! so tenderly—coaxes the clay to receive exactly the line of beauty that he feels.

And from the potter we may gain another insight into the beauty of an artist's line. I said that the clay grew up into the required form. And certainly if you would have seen the operation, you will say that growth is just the word. Now in the line of all beautiful drawings there is the feeling of growth. Not in a metaphorical way, but most literally, the line grows under the artist's hand, impelled by the feeling in him that he is trying to express.

Let me tell you a little experience of my own. Though I am not an artist, I have often made drawings. One day I was enlarging a piece of ornament, in which there were scrolls of acanthus leaves; big cabbagy sort of leaves, with a curving spine and crinkly edges. The chief point was to get fine winding lines into the curves. For a long time I imitated the copy as well as I could, when suddenly I seemed to feel within me just how the curve should go. It was not a matter of seeing the copy, but of feeling the actual growth in my brain. And lo! a miracle, for one

moment my hand was able to do what my brain prompted. That leaf actually grew under my hand. I could feel it growing. And of course that was the best bit of the whole drawing. The rest was mechanical; this bit really lived. Well, in my case that was a miracle and has never been repeated. But in that moment I learned two things — firstly, what must be the joy of an artist in the act of creation; and, secondly, that an artist's line may be a living growth; and, in the case of really fine draughtsmen, always is.

Since then I have watched the growth of trees and plants, and discovered, as you may for yourself, the separate beauty and character that belong to the lines of growth of each separate plant and tree. And, when you have done so, you will come back to the study of line in drawing, convinced that the beauty of line consists in its expression of life and character. Not only in the life and character of the object represented, but the life and character of feeling in the artist.

Now perhaps you will realize how a drawing, though it represents only

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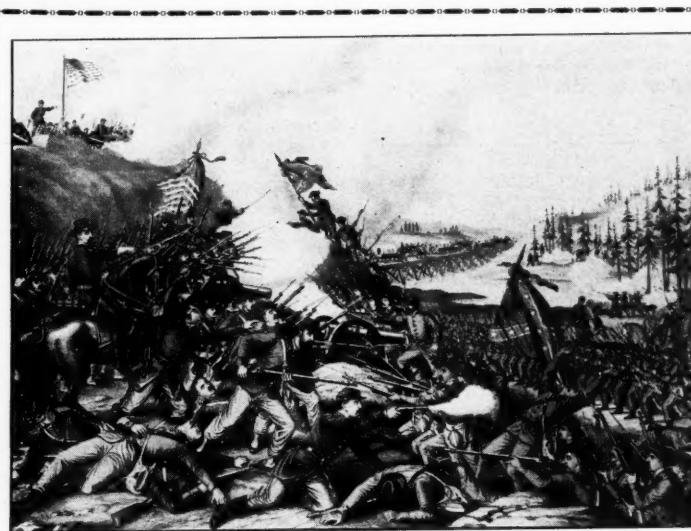
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an ugly old beggarman, may be beautiful. Life in all its forms is wonderful, even if sometimes horrible. And the expression of it by a thing so slight as a line is beautiful, because we need not trouble about the object represented, but be satisfied to enjoy only the life and character that the line expresses.

It will also help you to understand and appreciate the abstract quality of line, if you study Japanese drawings and prints. For their way of representing figures and objects is not the same as ours, nor do we always know what the subject of the picture is about. Therefore we are better able to enjoy the line in an abstract way, apart from all consideration of the things that are represented.

THE ABC GUIDE TO PICTURES, by Charles H. Caffin. Published by Stanley Paul & Co., London, pages 222-224, in Chapter "Brushwork and Drawing."



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Naturalistic Composition

(CONTINUED FROM PAGE 39)

more energy, in order that he may finish sowing the field before darkness comes. In fact, the arrangement of forms, colors, and light and shade has made a strong impression on the thinking part of the brain, stirring us not only to observe, but to draw conclusions. And this, of course, is what Millet meant that it should do.

But this was not all that he intended. Most people of his day must have thought it was; for nearly all of the critics, or persons who are supposed to be able to judge of the value of a picture, and nearly all the connoisseurs, who are supposed to be able to appreciate its beauty, turned up their noses and shrugged their shoulders. "This is horrible!" they exclaimed. "A common laborer in his dirty clothes, doing his miserable work. Ugh! How vulgar! This is not art; for art should be concerned with beauty. Why does not the fellow paint some beautiful girl in beautiful draperies? Phew! Take the picture away, it smells of the farm."

You see they confined their criticisms and appreciation to what the picture was about—its subject; and because they did not like the subject, they condemned the picture. They got no further than "knowing" and "thinking", they did not permit themselves to "feel". But it was on their feelings also that Millet wished to make an impression. Through the arrangement of the line, form, color, and light and shade he sought to stir that other part of the brain to which messages are telegraphed by the senses, with a result that we are made to "feel". Let us analyse the composition; and see how it illustrates the principle that we have been discussing of balance, and rhythmic repetition, and contrast.

We will begin with the latter. Note, then, how the sloping line of the field cuts across the picture. This diagonal line is contrasted with the perpendicular sides of the picture, and with the upright direction of the figure of the man. It forms, however, another contrast; it divides the light from the dark. The sun has gone down behind the slope; so that, while the sky is still luminous with a lovely glow, the ground is in shadow, dreary and heavy looking. So, too, the figure of the man. The light is at his back, so that what we see of him is shrouded in gloom. Against the gloom of the ground his figure shows comparatively indistinctly, but the upper part stands very sharp against the light. There is a strong contrast between its heaviness and gloom and the lovely radiance of the waning light; while down below the figure looms out of the gloom and heaviness, as if it were a part of

(CONTINUED ON PAGE 56)

SHRINES

As the Spanish proverb says, "He who would bring home the wealth of the Indies must carry the wealth of the Indies with him." So it is in traveling: a man must carry knowledge with him if he would bring home knowledge.—*Samuel Johnson.*

Getting the Most out of Your Trip

Whether your purpose is to study history or old-world architecture or merely to enjoy the palm trees and summer sun of Florida's St. Augustine, the rule of "take your time" still holds good.

The tourist whose greatest boast is the number of miles he has covered in one day, the number of states he has visited, or the hotel he slept in last night is surely missing the point of his trip.

To get the most out of one's travels one should know why and where he is going, what to see when he gets there, and, above all, should allow plenty of time for each point of interest. A half-hour spent at the Grand Canyon is not nearly enough to enjoy and grasp the beauty of that place; neither is a few hours for the oldest settled city in the United States, St. Augustine.

An understanding of that Southern city's history under Spanish rule and the acquisition of Florida by the United States; of the varied inhabitants of Florida, from Seminole Indians to retired Americans; and an appreciation of St. Augustine's intricate architecture and varied botany will make the difference between whether one is a "tourist" or "traveler", in a more cultured sense, whether one merely has memories or has acquired an education.

Not the least of the charm of the St. Augustine show is the fact that it is held in the former Alcazar Hotel, built in the old Spanish style, with tall Moorish columns and a facing courtyard with a fountain.

The wise traveler will do more than simply stay overnight in the city; to see the wonders of St. Augustine itself, the Lightner Museum of Hobbies, and properly examine its contents, surely requires at least three days! or more. All the effort of planning a trip should lead to a proper finish, a wise allowance for viewing the objective of the trip.

population. It is interesting to note in this connection also that Florida has a surprising number of tourists throughout the summer months too. June seems to be a good tourist month also. Last year over a million tourists visited the state that month.

Besides scenery, California has probably the largest group of hobbyists to be found anywhere. For circulation to HOBBIES Magazine, California ranks near the top, with hobbies ranging from butterfly collecting to expensive porcelains.

One of our New York State readers passing through Chicago recently said he had spent considerable time on his California vacation visiting the mission country of the southern part of the state. He said he fell in love with the twenty or so in San Diego County. The most interesting in his scrapbook of memories are the Mission San Diego de Alcala, Pala mission, and San Luis Rey. The ancient Mission San Diego de Alcala is one of the most popular tourist attractions it is said. This mission was founded in 1769, and it marked the advent of Christianity in the West.

Floridians estimate that January 1 through March an estimated five million visitors will pour into their state. This is twice the state's year around

The Pioneer's Household

In their struggle across the prairies, the pioneers did not allow the privation and hardships to destroy their love for beauty and fineness of accessories for their household and daily living. Some, who had come from homes furnished with articles made by the best craftsmen of those days, took what they could of these most treasured pieces with them, and those have become cherished pioneer relics. The housewife of that day felt herself lucky indeed when all those furnishings were at their destination with her, for often pieces of furniture were abandoned on the long trails when the load of the covered wagons had to be lessened.

On many of the expeditions there were trained cabinet makers and carpenters who immediately, upon arrival at their destinations, began to make the furniture necessary for the new settler's needs. They found the rugged and mountainous regions sometimes yielded quite suitable woods for their cabinet requirements, and many learned to make their own glue, pegs, colorings, and paints.

Among those early pieces we have seen a three slat tall back rocking chair which one of the pioneer women enjoyed every evening on the plains. Another, made of cedar and put together with wooden pegs, with a four slat back and narrow arms, looked

(CONTINUED ON PAGE 8)

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The Corn Design In Textile Arts

Copying plants from nature, that is, making them look real and lifelike in textile design got under way in the 17th century. A botanist and a king's embroiderer get the credit for this changeover from the stylized floral patterns of the early centuries. Actually the two men were concerned with the creation of the *Jardin des Plantes* in the 1600's, but it was after the founding of the Garden and the publication of botanical engravings that designs based on plant forms assumed a more natural appearance. Until then they had been stylized, in that medieval weavers had worked out motifs almost like shorthand symbols of thistles, pomegranates, pears and roses, for the embellishment of velvets and damasks. A closer relationship developed between the study of plants and textiles in the 18th century. A course in flower

painting was required as part of the training of a textile designer. Throughout the 19th and 20th century, designers have looked to plant form for inspiration and motif.

This picture shows a part of the

American Museum of Natural History exhibit at the New York Botanical Garden. Corn has always played an important part in the decoration as well as the diet and religion of the American Indian.

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DOLL-OLOGY



Is There a DOLLY Madison Doll?

By CLARA HALLARD FAWCETT

Is there an authentic Dolly (or Dolly) Madison doll—a doll made commercially in the Madison period to represent the very popular early mistress of the White House, Dolores Payne Todd Madison? It is entirely possible, for she was one of the best loved and most widely known of all the wives of the presidents.

Many collectors believe that the

moulded china-headed doll with short ringlets caught up in front with a bow was made to represent America's vivacious fourth leading lady. But the doll they refer to is one made in the last quarter of the nineteenth century, rather short of neck, plump-faced and pretty, high-heeled and in all ways typical of dolls made in the 1870's and the 1880's. Isn't it reasonable to suppose that if a doll were fashioned to honor Mrs. Madison it would be made during the height of the lady's popularity and more nearly representative in face, form and hairdo?

There is such a doll in the Smithsonian Institution in Washington, D. C., but it is not made of china and bears no resemblance to the later doll mentioned above and credited as representing Dolly Madison. The doll in the Museum is of the type made during the lifetime of this interesting woman. It has long, spindly wooden arms and legs, a papier-mâché head and kid body, the kind described in Eleanor St. George's books on dolls as a "milliners' model," although only Heaven knows why.

The doll in question is not quite so slender at the waist as most of this variety, perhaps because Mrs. Madison was rather buxom, if this doll really was supposed to represent her, perhaps because earliest of this type (about 1800) was thicker-waisted than the later ones. It should be remembered that this was the Empire period, when the waistline came just below the bosom. See sketch. Hair arrangement of the doll is similar to that in the portrait of Dolly Madison painted by Gilbert Stuart in 1804, now in the Pennsylvania Academy of the Fine Arts in Philadelphia. Furthermore, it has the same coloring—blue eyes, black hair—and the same general features, especially notable in the shape of the mouth. Compare sketch of Mrs. Madison with head of Museum doll.

Dolly Madison came to the White House at about the time these "milliners' models," so called, were beginning to be popular. The doll represents a woman with a long, slender neck, tall, stately and queen-like, which certainly fits the description of the wife of President James Madison, and the dress it wears, which

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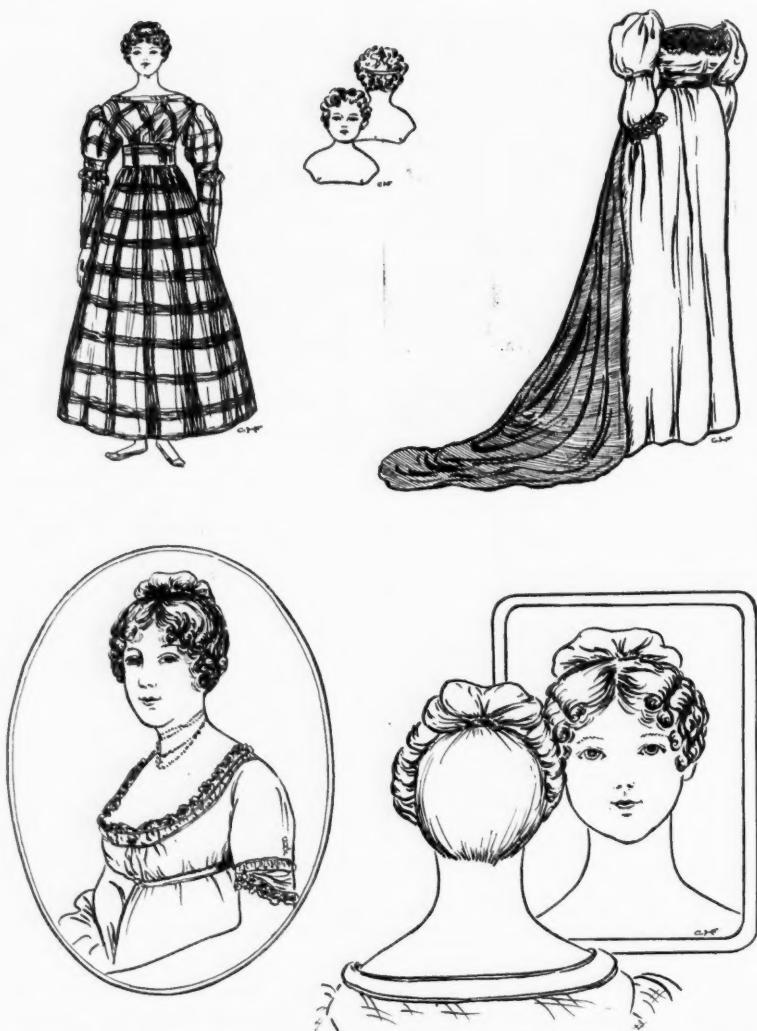
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TOP ROW: Right; Doll with papier mache head, wooden arms and legs, kid body, sketched from doll, circa 1810 in the Smithsonian Museum, Washington, D. C. Center; Late 19th century china head, sometimes called Dolly Madison, probably erroneously. Left; Evening gown of the Dolly Madison era.

BOTTOM ROW: Right; Sketched from portrait of Dolly Madison by Gilbert Stuart, 1804, now in the Pennsylvania Academy of Fine Arts, Philadelphia, Pa. Left; Early papier mache with Dolly Madison hairdo.

seems to be the original, is of her period.

Dolly was forty-one years old when in 1809 she entered the White House to preside as First Lady for eight succeeding years. In appearance she was young for her years, but behind her gay, sparkling, youthful manner was a wealth of political know-how, which served her husband well in the trying years of his administration. She had a way of winning people with her warm, generous, whole-hearted spirit. Dolly was genuinely interested in people and her lively receptions and magnificent dinners were well attended. Everyone loved her and

wished her well with the possible exception of erstwhile Quaker neighbors in Philadelphia, who had looked askance at the young woman who at twenty-six, when she married James Madison, the prominent congressman and statesman, doffed her severe Quaker outfit and donned the beautiful and stylish clothes most befitting her exuberant nature. From henceforth she was to become the leader of fashion, both at Montpelier, her new husband's estate in Virginia, and later in Washington, first as the wife of the Secretary of State for President Jefferson, and then in the role of wife of the President.

Most of us remember Dolly Madison best for her heroism in sticking to her guns at the White House almost to the hour when the British came to burn it. We owe to her courage, as well as the cooperation of her friends and aides, Mr. Carroll and Jean Pierre Sioustant, that we have preserved for posterity the portrait of George Washington begun by Stuart in 1800. This portrait was finished by Winstanley with the help of Colonel William Stevens Smith, son-in-law of John Adams, who posed for the unfinished body. The picture was not cut out of the frame, as some historians have it, but, under the direction of Mrs. Madison, was taken out of the smashed frame.

Bess Furman, in her recent book, "White House Profile," calls attention to the fact that Dolly Madison always spelled her first name with an e, D-o-l-l-e-y, that it was so written when she was born, and that on the day she was married she had twice spelled it with an e, "an indisputable record which one day would come into the safekeeping of the Library of Congress." Since so many biographers have spelled the name without the e it is difficult to accept the correct spelling.

Whether we want to dress the doll representing Dolly Madison in a miniature replica of the dress shown in the Smithsonian Museum, or simply in a dress of her period, we should remember that her trade-mark, so to speak, is a flowered or feathered turban, always worn at official functions, which gracefully replaced the gray bonnet of her growing-up years as a Quaker, and the three years she was married to the Quaker, John Todd.

DOLL ACCESSORIES

MILLINERY of another century; black velvet doll bonnets with miniature plume or bird, 1850 style; state plume color and head circumference, \$2.50, postpaid. Photo 10c. Any type copied. Gent's top hats. Also coconuts, any period. Write—Mrs. Vern McNeal, Rt. 1, Vincennes, Indiana. mh3886

DOLL STANDS. Send for illustrated, descriptive price list.—Bessie Magee, Four Woodside Circle, Middletown, Conn. mh3042

DOLL REPAIRS

BROKEN CHINA HEADS. We can build up shoulders on them. China flesh or white Bisque. Bodies made, write—Johnson's Art Studio, 208 Euclid Ave., Des Moines 13, Iowa. ap12271

BRODEUR DOLL HOSPITAL, 417 State Life Bldg., Indianapolis 4, Ind. For 30 years we have done all kinds of repairs on all types of dolls. Work well done, reasonable prices. o 126581

MATLOCK'S DOLL HOSPITAL, 2197 Eastern Ave., Indianapolis 18, Ind.—An antique or modern, our method of restoration is unsurpassed. Fine invisible repairing. Missing parts built up, restraining, repainting, eyes repaired, lashes and waxing, sawdust filled bodies made with china legs and arms for your china head. Send dolls for free work estimate. No obligation to have work done; work guaranteed. Prices reasonable. Stamped envelope, please. mh38001

It is little more than a hundred years since Dorothea Payne Todd Madison joined her illustrious predecessors of the White House. The baby born Dorothea Payne on May 20, 1768, was eighty-one when she passed away in 1849, but she was popular to the end. She had her troubles, for her promising son, born of the first marriage, developed into a profligate who wasted the Madison fortune. She bore her sorrows bravely and slipped into old age gracefully.

The Smithsonian Institution has recently issued a book beautifully illustrated in full color, "The Dresses of the First Ladies of the White House," by Margaret W. Brown, Associate Curator, Department of History, from which the following is quoted by kind permission of the author:

"Dress of Dolly Madison, First Lady of the White House, 1809-1817.

"The gown representing Dolly Madison belongs to the style known as a 'sacque' dress, which consists of an overdress, open down the skirt front, worn over a petticoat or underdress that may be of different material and color than the sacque.

In this gown the overdress is made of yellow satin brocaded with sprays of wheat in black, white, and silver, and the white satin petticoat is worked with a delicate design of wild roses, cherry blossoms, and blue forget-me-nots in Chinese embroidery. The bodice has a low neckline and short waist of the early Empire period. The short puffed sleeves are covered with fine white gauze fastened to the satin undersleeve with little yellow satin bows. The overskirt, which is caught up to give a draped effect, is edged with Valenciennes lace."

DOLLS WANTED

WANTED: OLD DOLLS or heads.—Ruth Larkin, 101 Monroe Drive, Williamson, New York. ap12867

WANTED: Antique dolls or heads in Parian, Bisque, China; fancy hair-do; pierced ears; stationary eyes; also Gibson girl; French dolls.—Goldie Schneider, 1047 West Main, Galesburg, Ill. my6468

OLD & MODERN character dolls and parts.—Mrs. E. Delaney, North Branch, Minn. mh6614

OLD, UNUSUAL DOLLS, paper dolls, doll parts and doll books. Give description, marking and price.—Perry, Box 321, Wheaton, Illinois. je120821

WANTED: Private collector wants antique dolls and heads of all types; parts. Give full descriptions, sizes; also doll carriages, furniture, old materials, dresses.—E. Starr, 18066 Littlefield, Detroit 35, Michigan. mh3084

WANTED OLD DOLLS or heads.—Mrs. Colfax Moulton, Rte. 3, Box 87, Okla. City, Okla. f3042

WANTED OLD DOLLS or heads.—Mrs. S. Wietecha, 404 Helen St., Camden, Ark. n12238

UNUSUAL DOLLS and old paper dolls with costumes—Mrs. Prentiss Beatty, 46 Mentelle Park, Lexington, Ky. f3422

Puppet Dolls

A complete collection of the puppet dolls and orchestral instruments of a West Javanese puppet show, representing what is probably the highest development reached by this art, has been presented to the Smithsonian Institution's National Museum by Mr. and Mrs. Robert C. Pierson, Jr., of Clay, W. Va. The collection was secured by Mr. Pierson from the "dalang," or puppet-master, of a Sundanese village in West Java. The dalang was tired of the strenuous theatrical life and wanted to go back to farming.

Of particular interest are the brass gongs of all sizes, which furnish the musical overtone of the shows. There are also tubular wooden drums, a brass-tongued xylophone, and brass cymbals. A single two-stringed, bowed rebab completes the orchestration.

The Javanese puppet shows are based on Hindu legends or on local historical or current happenings of great interest to the audience, acted out entirely by the costumed puppets. Seldom, however, does the listener devote full attention. Instead, he mills with the crowd, talking and buying peanuts and bits of grilled meat on bamboo splints. Only when a favorite character like Ardjuna, the paragon of virtue and uprightness, appears does the whole audience pause to devote full attention to the performance. When not performing, the puppets are stuck by the dalang into the soft but rigid trunk of a banana tree.

DOLLS FOR SALE

Antique China Doll Replicas, legs, arms. Tailored, sawdust-stuffed bodies. Catalog 10c.—Wimer's Dolls, P. O. Box No. 814, Yucaipa, Calif. jly6069

ANTIQUE DOLLS: Rare type; list 50c.—Goldie Schneider, 1047 West Main, Galesburg, Ill. f6614

DOLLS: Stamped envelope, please.—Ruth Larkin, 101 Monroe Drive, Williamson, New York. ap12867

DOLL WIGS, handwoven from your hair.—Mayfields, 475 Telephone Ave., Chino, California. f6483

Antique Dolls—Mrs. Mary Hoover, 1268 Van Buren, Topeka, Kans. f12619

COLLECTORS' DOLLS: China, Bisque, wax; many jointed dolls, also extra heads.—R. Went, 1036 Lowerline, New Orleans, Louisiana. jly6675

MERNA BARTON DOLLS, 531 West "I" Street, Ontario, Calif. Closed for one year while abroad. jly12698

DOLL STANDS. Send for descriptive circular of a complete line of doll stands.—Laura Hofteig, P. O. Box 194, Mound, Minn. mh6046

ANTIQUE DOLLS, bought, sold and repaired. Mail orders solicited. Stamp, please.—Doll Shoppe and Hospital, 70 East Street, New Milford, Conn. Caroline F. Stearns, successor to Maude S. Post, "The New England Doll Doctor." je68801

ORIGINAL HAND-DRAWN paper dolls, doll hat patterns, list for stamp.—Vera Hefner, Eureka, Ill. ap6084

LUCY CUNNINGHAM, Antique dolls. 1620 N. W. 17th St., Oklahoma City 6, Oklahoma. Lists available. Showings by appointment. aui23801

DOLL WIG MOHAIR. All colors, \$1 yard.—Fisher, Maplewood, Middletown, Connecticut. aui2407

OLD DOLLS.—Mrs. E. Delaney, North Branch, Minn. mh6652

Foreign Dolls: Lists 15 cents.—Bardine Dolls, P. O. Box 808, Evanston, Ill. ja3213

Dolls to Cherish. Hand carved, all wood, jointed. Many types besides "Tennessee Mountain Kids", 6 1/2", \$4 pair. Brochure.—Holly Dolls, Ozone, Tennessee. mh3825

COLORFUL IMPORTED French dolls (Provence) 8", \$1.50. 3 for \$10.—Madame Lucas, 6030 Blackstone Ave., Chicago, Illinois. f1631

200 DOLL HEADS. Jointed dolls, 40" to 5". List 35c. Refunded on purchase.—Mrs. Robert Winchell, 2509 Covert Evansville, Ind. f1861

ANTIQUE DOLLS: Large selection Bisque, China, wax. Modern dolls. Lists upon request.—Lorraine's Doll Shop, 100 Wilmette St., Springfield, Mass. ap3023

ANTIQUE DOLLS and parts sold, bought, repaired.—Mrs. Myron Hyde, 159 Logan, Sharon, Penna. f3422

DOLL AND COSTUME BOOKS; America's Largest Selection." Free lists. John's latest, "Your Dolls and Mine, \$6; "American Dolls," Freeman, \$3; "Doll Shop of Your Own," Ackley, \$2.75; "Mode in Costume," Wilcox, 1100 full-length drawings, \$7.50.—Ruddell's, Box 461, Washington 4, D. C. f3656

FOR SALE: Doll collection, parians, chinas, wax, papier mache and bisque.—Mrs. Mabel B. Oden, 1924 Twentieth Ave. S., Nashville, Tenn. f3483

DOODLES APPLE DOLLS. Unique character dolls preserved by individual process. Most interesting to collectors. \$3 each.—Margaret Strain, Mountainburg, Arkansas. f3023

CHINESE AND JAPANESE DOLLS, \$1 and up. Send stamp for description.—Dolls, 215 Cazneau Avenue, Sausalito, California. f3273

I BUY AND SELL antique dolls. Heirloom dolls restored like new. Send dolls for free estimate. Work guaranteed. Stamped envelope for list, please.—Ellamae Myers, 650 West Wilson, Glendale 4, Calif. my6829

FINE, RARE CHINAS, Bisques, Parians, and other types from my private collection. Stamped envelope for list, please.—Flo Franklin, 14 Beverly Place, Little Rock, Ark. f3004

HARMONY APPLE DOLLS, (Special Sale) grandmas, little fat men, young ladies. \$18.—Harmony Most, Galien, Mich. aui2001

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Here and There in the Button World

Harper's Weekly for October 16, 1892, has an article about the old Columbian Guard, the police unit assigned to insure safety at the great Exposition. New uniforms were designed with buttons of fire gilt having the outlines of the Western hemisphere embossed upon them.

From Leslie's Weekly Newspaper: "Black satin boots fastening with real jet buttons, or those of antique chiseled silver, are made to order for dinner and reception costumes." The dancing shoe, called the "Sultana

"Sandal" is suggested as it has a medium heel and is high, thus supporting the ankles. The article advises that slippers be worn for dancing as "the strain is too great and results to the muscles might be serious."

Hedda Hopper asserts that woman's independence from her husband began when she stopped wearing dresses with twenty-four buttons down the back.

Quoted from The Woman Magazine: "Here is another way to attack self-consciousness. You have a sense of wonder. If it has been dormant for a long time, find an absorbing interest that will awaken it. A friend of mine collects rare old buttons."

This being coronation year, it seems that more attention than usual

is being given to "crests" on buttons. In this connection we quote one of HOBBIES' authors, Dorothy Foster-Brown, who in writing about "crests" buttons says:

"Some Heraldic buttons display a complete coat-of-arms, with a shield, mantling, supporters and motto; others show one or more parts of it, alone or in combination. But the Crest, which originally adorned the knight's helm, is the most important accessory of the arms. The custom of thus decorating headgear is very ancient, and is common to different periods and peoples, as witness the crests on Greek and Ori-

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tal helmets, and the wings and horns which ornamented the headpieces of the Vikings. Crests came into general use in England during the fourteenth century; and the juncture of the crest and the helm was usually covered by a "wreath" of twisted silk, though sometimes this gave place to a crown, coronet or so-called "hat of estate." (Crest buttons usually include the wreath.)

"Such was the artistry of the button makers that even the most complicated Heraldic buttons are well-designed. Although this subject matter is often pictorial, the confusion and crowding so noticeable in many "Pictures" is seldom if ever seen on Uniform and Livery buttons. If Crest buttons are the most effective of their kind, in a field where all are of outstanding merit, it is probably because of their greater simplicity.

"Because reliable information is hard to come by (in this country) and because the same crest was often borne by more than one family, these buttons are difficult to identify. In some recent years, too, crests have sometimes been adapted by people who had no technical right to them.

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GOOD PRICES PAID for old buttons.—Romey, Box 291, Bluffton, Ind. Jel26501

IVORY Eskimo walrus buttons.—Box 176, Mercer Island, Wash. f12046

COLLECTIONS OF old buttons: Picture, zodiac, colonial, military, good-year, pearl, jewel and commemorative.—Mrs. H. R. Brown, Brunswick, Maine. ap3822

WANTED: GOOFIES.—Roberta McKee, 408 E. Green, Marshall, Mich. f3801

BUTTON DUPLICATES from your prize trays wanted on approval. Prompt remittance.—Mrs. Edna Cunningham, 407 Valley Drive, Syracuse, New York. mh3402

WANTED TO BUY: Marshall Field Clock button; Red Old Woman in Shoe button. Will pay \$5 for each.—Mrs. C. Ewing, Garrison, Iowa. f1831

WANTED TO TRADE or buy, modern goofies.—Emily Brown, 2843 Winchester Ave., Ashland, Ky. ap3861

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Many years ago, along with boxes for powder and patches and trinkets and matches, came boxes for shirt studs, cuff links, and collar buttons. These were often silver plated.

Large leather boxes for men's white collars had small boxes inside or fastened on the cover for the collar and cuff buttons. Those were the days when women wore shirt waists and men wore high starched collars that had to be attached to the shirt each time they were worn. One small button held the collar to the shirt at the back of the neck, a second button held the two ends together in front.

The hand painted porcelain buttons which the ladies wore on their shirtwaists, at the cuffs and up and down the front, were also attached each time the garment was worn. Button boxes became important accessories for the dressing table.

BUTTONS FOR SALE

OLD BUTTONS: Most classifications. 100 good old buttons, plus small picture button, \$1. Approvals. State kind; price range.—Mrs. Elsie Kelly, 411 West Kellogg, Mechanicsburg, Pa. d123421

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ANTIQUE BUTTONS direct European imports, collectors' items, 18th century buttons, pictorial, crests, dress-earring sets, cuff links.—Mrs. Margot Jacoby, 229 W. 97th St., New York 25, N. Y. f2301

100 NICE OLD BUTTONS, one of a kind for \$1.10. Approvals sent with references.—Lillian Shull, Box 885-M, Pasadena 20, California. ttx

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FOR SALE: 3 large beautiful jewels, \$1. 1 Cupid driving Dragon Fly, 1 1/4", \$1.25. Many rare ones, let me know your wants, please. References.—R. F. Wood, Box 398, Samoset, Fla. ap3272

100 GOOD OLD BUTTONS, \$1. Others on approval, also goofies. References.—Ruth Griffith, R. 1, Olivet, Mich. ap6804

CHOICE GOOFIES.—Approvals sent. References.—Mrs. H. F. Gillespie, La Porte City, Iowa. mh6462

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APPROVALS, picture, animals, paperweights, pearls, others.—Amanda Parks, Rte. 2, Olean, N. Y. ap3651

GOOFIES—OLD & MODERN. Write for approvals.—Mrs. Mae Bidwell, 3808 Washington Ave., Des Moines 10, Ia. je6446

APPROVALS OF GOOFIES sent on request. References.—Mrs. C. Ewing, Garrison, Iowa. je6882

OLD BUTTONS: 100 for \$1. Lot of 347 Occupational and State seal, \$12. Lot of 260 Military, \$10. Lot of 72 (25 Overhaul, 47 stud type overhaul) for \$2.50. Approvals of others, references.—Roberta McKee, 408 E. Green, Marshall, Mich. f4720

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FOR SALE: Collection, approximately 50,000 antique and few modern buttons. Best offer takes all.—Isabelle Anderson, 1233 Brookline Blvd., Pittsburgh 26, Pa. mh3252

APPROVALS

GOOFIES, APPROVALS, references, please.—Roberta McKee, 408 E. Green, Marshall, Mich. f3231

Naturalistic Composition

(CONTINUED FROM PAGE 47)

them that had gathered into definite shape. Yet, though his head may stand against the sky, the man is part of the earth.

Right away, is there nothing in this to make us feel? Millet, at any rate, had often felt the poignancy of contrast, in his own life and in the lives of others. He had known what it was to see his wife and children short of food, to have his own stomach empty, while his mind was full of beautiful ideas, and his cottage full of pictures, that some day men would buy, but not yet. He had seen little bright faced children standing at the open grave of the father or the mother; the happy young bride at the altar, and among the congregation the young widow; and evening after evening, as the darkness fell, the lonely figures in the field, toiling out their short lives, whilst behind them spread the everlasting beauty of the sunset, and a few miles off in Paris, where he came from, the lights were gleaming and people were making ready for pleasure, though there too, as he knew from his own experience, people starved. Yes, it is through experience that we learn to feel deeply, and it is to experience that the contrast of this picture appeals.

When we recognize that by this contrast of light and darkness, Millet sought to express the dreary routine, day in, day out, early and late, of the peasant's lot in a world where nature is so beautiful, and there can be so much beauty in life, we may imagine to ourselves what would be the effect of raising or lowering the diagonal line. To have given more lighted space, would have made the figure stand out too prominently so that it would have dominated the scene, and the scene itself would have seemed too spacious. Velasquez, in his equestrian portraits, kept the horizon line low, so that "Philip IV", for example, or his minister, "Olivarez", is made to appear a very important person in a very large world. But Millet wished us to feel the lowliness of the peasant, bound close to the earth in very narrow surroundings. Again, to have raised the horizon line, would have destroyed the balance between light and darkness, which now is absolutely true. This balance suggests a feeling of repose; shall I say of acquiescence in the necessity of the contrast? For Millet did not consider himself a reformer whose work is to set things right and to do away with contrasts; but an artist, whose aim was to harmonize the contrasts and to find some balance between the lights and darks of life; just as Stevenson out of his weakness and strength made his life a beautiful one.

And now let us study the lines of the figure. In the first place you will agree that they enclose a form which is unmistakably that of a man sowing grain. It was necessary for Millet to arrange the lines, in some way

that should convey this impression. But there are many other ways in which they might have been arranged, so as to obtain this result. For in the act of sowing a man takes many positions and any one of these would have done, if all the artist had desired was to make us "know" that the man was sowing. But Millet wished to do more.

As a boy he toiled in his father's fields, so he had a fellow-feeling for the peasants; and as he watched them, day after day laboring so faithfully, he found a big idea in their work. It was something like this—work is necessary, and to do our own share of it as well as we can is the big thing for each of us. And the oldest work of all and the most necessary is the growing of the wheat. To-day the seed is laid in rows by machine-drills; but in Millet's time it was scattered by hand, just as it had been since man began to sow. This sower, then, that he watched was a descendant of a long line of sowers, stretching back to the beginning of civilization; and still in the fields of Barbizon he was doing his humble share of the world's necessary work. Millet felt the bigness of this idea; and in his imagination the man was no longer Jacques or Jean—a sower; he became "The Sower", a type—a big heroic type. Then, as Millet felt him to be, so he set to work to paint him, choosing such lines as would convey this big feeling to us. Observe, first, the balance of the figure: how the weight of the body is planted almost equally on both feet. If you try to put yourself in the position, you will find that you can raise neither foot without moving the body. If you wish to raise the back foot, you must move the body forward till the weight is on the right foot; or, if you would raise this latter, you must move the body back till the weight is over the left foot. The center of gravity or of mass runs down through the body and between the legs. Now sway your body backward and forward a few times, and then bring forward the left leg in front of the right, so that the position of the feet is reversed. Now sway again forward and backward. I ask you to do this that you may feel how freely the body moves in this position. And I ask you to stride, that you may feel that the position in the picture is only a momentary one, leading on to a natural advance. For this perfect poise of the body on the feet is not a stationary one, that in time will seem stiff, but part of a moving one, that has the freedom and the naturalness of life. And the movement is a swift one. We can feel it is so from the length of the stride; for it is only when you are moving quickly, that you can take long strides, and still preserve the balanced, rhythmic swing of the body.

We have spoken of the poise of the body on the legs; now let us note the action of the right arm. The action, I need hardly say, begins with

taking a handful of grain from the bag; then the arm is swung back to the right to its full extent, and then again brought back to the bag. Between these two points—that of the bag and that of the full extent—the arm is poised in motion, just as the action of the body was poised between the backward and forward motion of the legs. We can feel that the arm is moving, and, at this instant it is moving backward, for our own experience when we walk and swing our arms naturally is that each arm goes back as the leg on that side goes forward. The man's arm will reach its furthest point backward when he brings his full weight on the right foot. In a word, the poise of the arm and the poise of the leg correspond. They present an example of repetition of balance. It is enforced, you will observe, in the composition by the arm being made parallel to the direction of the backward leg. This is another instance of repetition; and there are still others: the repetitions of the waist line, the shoulders, and the hat brim; of the bandage on the left leg, the line from the shoulder through the thigh, the apron, hanging over the arm, and of the echo, as it were, of these, in the tail of the distant ox and the arm of the driver. These repetitions, and others that you may discover for yourself, help to bind the composition together and also to make it rhythmic.

And now for contrast, we have noted the big one made by the diagonal line, dividing the composition into light and dark. Let us note those appearing in the figure. First there is the big contrast of the figure's own diagonal line from the shoulders down through the right leg. It is contrasted most forcibly with the sides of the picture, the horizon line, and the direction of the right arm and the left leg. The latter are practically at right angles to the figure—strongest of all contrasts of line. It is to all these vigorous contrasts that the energy and assertion of the figure are mainly due. But there are other contrasts in the figure. Do you notice that the swing of the arm brings the trunk of the body, or the torso, as it is called, along with it? Swing your own arm and you will find your torso following its direction. If the man's arm were to reach its full extension, his left shoulder would appear and his torso would front us nearly full. If his hand should reach the bag, the right shoulder would come forward until the torso would be seen almost in profile. However, neither of these extremes is presented. The swing of the torso is poised between the two. But do you observe that the swing of the torso and arms is across the path of direction of the swing of the legs? While they swing forward and backward, the arms and torso swing alternately from right to left and left to right.

Imitate this action with your own
(CONTINUED ON PAGE 49)



A New Mode of Transportation

In "The Great Industries of the United States," 1871

Although this new method of transportation is not as yet practically in operation, and cannot, therefore, be strictly classed as a great industry, yet it has been thought advisable to introduce a notice of it in this work. As yet it is only in the theoretical stage of development; but the advantages it offers are so manifest that we feel confident our readers will be pleased to know the means which it proposes for a cheaper and swifter circulation of the products of industry than is at present in use.

The great advantages of rapid and cheap transportation are so well understood at the present day that it is unnecessary to explain the importance of an invention which proposes to transport the mails and products of the country—its grains, fruits, meats, cotton, highwines, oils, minerals, coal, and merchandise generally—to and from all parts of it in a few hours, instead of days, and at a cost far less than by means of railroads. It will at once be admitted that such an invention, if practicable, will be of incalculable benefit, and will inaugurate a new era in the industrial and commercial interests of the world.

If we refer to primitive historical times, and examine the methods of transportation which have been used, we shall find that but two distinct methods have been employed. In the earlier times animals, tamed and brought under subjection, were used as carriers. The horse, ass, ox, camel, dromedary, and elephant were the animals domesticated and used for that purpose.

The first device, to effect transportation by mechanical means, was the wheel. At first rude carts with two wheels were constructed; and these simple vehicles were drawn, by the animals already tamed, on the natural surface of the earth, which was the primitive and simple road-bed to which man resorted. Next wagons with four wheels were devised, and artificial roads were made by levelling and grading. Then springs were invented—an improvement which was unknown to the Greeks and Romans.

At length the railroad system was invented, substituting an iron track or road-bed, level and straight, in the place of the old road-bed of earth or hammered stone, and the locomotive in the place of the horse. The railroad is the full and complete development of the system that employs the wheel and axle principle; it unites all the conditions for rendering it the most efficient and practicable, and completes the series of improvements possible in this direction.

The invention that has now been made introduces a new principle, and with it a new system, fundamentally different from the old. It starts from the full development and completion of the old, and introduces something entirely new in its place.

The new means or instrument of locomotion which the invention employs is the sphere, an instrument which it substitutes in place of the wheel. The sphere is the simplest and the true form of a vehicle of motion. It revolves upon its periphery without friction, is moved with the least power, and permits the highest rate of speed attainable by any form of ponderous or material body. Nature, in all her departments in which she requires high velocity, employs the sphere as the form best adapted to rapid and unvarying motion, as is exemplified in all her works, from the planet, which is a spherical body, rotating on an imaginary axis, to the falling drop of rain, which assumes the spherical form in passing rapidly through free space.

To adapt the sphere to the purpose of transportation, it is made hollow, and the load to be carried is placed inside. Thus hollow spheres or globes, carrying their loads inside, are the vehicles used under the new system. They may be of any size, from two feet to ten in diameter. They would be made of metal, thin cast-steel shells for the smaller sizes, and boiler iron for the larger sizes, turned in a lathe with precision, so as to roll evenly and smoothly. They would be

provided with apertures, or "manholes" (with covers made to screw in, so as to form a part of the surface), through which they could be loaded and discharged easily and readily.

The properties of the pneumatic tube fit it perfectly for the new vehicle of motion. It will furnish the vehicle, first, a road-bed that is even, smooth, and solid; second, entirely free from dirt and dust, or other obstructions, and protected against the disturbing action of the wind, rain, and snow; and third, a passage-way in which the spheres, moving with the current of air, will not be impeded in their course by the resistance of the atmosphere. The tubes will be constructed a very little larger than the spheres, to allow them a free passage. A metallic rail or plate will be placed as a road-bed on the bottom of the tube, of a suitable width, and slightly concave, to adapt it to the convexity of the sphere.

From these explanations it will be seen that the invention consists in employing hollow spheres or globes, with the load to be transported inside, operating in pneumatic tubes.

Lines of pneumatic tubes can be cheaply and rapidly constructed throughout all parts of the country. Straight lines should, as far as practicable, be preserved; but ascents are of but little importance, as the spheres, when in rapid motion, will overcome steep grades. The tubes may be placed under or over ground, but better over, raised some fifteen feet in the air, and supported on posts or piers. Wood is the best material with which to construct the tubes; it would not expand and contract with the heat and cold, like iron, while it would be far cheaper. Narrow planks, tongued and grooved, properly

(CONTINUED ON PAGE 75)

AUTOMOBILIANA WANTED

WANTED AUTOMOTIVE ITEMS: Anything pertaining to the early automotive industry, all kinds of automotive trade publications, catalogs, instruction books, technical books, automobile hand books, pictures, framed or suitable for framing, brass lights, oil or acetylene, bulb horns, acetylene generators, some accessories, emblems, name plates, hub caps, license plates, motor meters, old cars, trucks, bought anywhere, clothing, dusters, goggles, etc., or what have you.—B. J. Pollard, 1430 Prairie, Detroit 21, Mich. my62722

WANTED TO BUY: Old automobiles, also old license plates, radiator emblems, old auto horns, headlamps, pictures of old autos, parts and repair manuals catalogues, etc., also toy autos. Good prices for right items.—Scranton Hobby Center, 315 Adams Ave., Scranton, Pa. my62131

WANTED OLD AUTO LICENSE PLATES, 1903 ON.—Linville Jewelry Store, Winter set, Iowa. ap6483

WANTED: Model "T" Ford roadster without doors, about 1910, or body only. Will pay \$50 for information if I buy. Write, send snap if possible. — Russell Hook, Hardinsburg, Ky. f3004

WANTED TO BUY old cars before 1918, oil & gas burning side, tall and head lamps from old cars, bulb horns, speedometers, carbide generators & etc. —Joseph E. Vanderveer, 26 Emerson St., Kingston, N. Y. je6825



Antiques

CABINETMAKING IN AMERICA DURING THE SEVENTEENTH & EIGHTEENTH CENTURIES

THE PHILADELPHIA CHIPPENDALE SCHOOL

By ETHEL HALL BJERKOE

Colonial Philadelphia held the same important place in the New World that London filled in the Old — the city of wealth and fashion. Soon after the turn of the century, its cabinetmakers were adapting Chippendale designs with superior skill and workmanship to suit the tastes of their discriminating clients.

For a long period of time William Savery was considered the greatest of this Philadelphia School of cabinetmakers, that group of men who made such wonderful pieces of furniture in the Chippendale Style between 1750 and 1785. Then for a while, Benjamin Randolph was assigned the top-most spot and in 1929 a wing chair

attributed to him brought \$33,000, at an auction, the highest price paid up to that time for an American chair. But the tide of opinion soon swept Thomas Affleck to this pinnacle, and who can say which man will sooner or later succeed Affleck to this high spot? It needs but the discovery of a few pieces of furniture bearing the labels of Jonathan Gostelow or James Gillingham to elevate one or the other to the leading position. On these little bits of paper, media of advertising in their day, depends the reputation of the individual cabinetmakers today — to some extent — and there are not too many bits of paper.

We can assert without hesitation, however, that this group of men working in Philadelphia at this time from the designs in Thomas Chippendale's "The Gentleman and Cabinet-Maker's Director," created furniture which has never been surpassed and seldom if ever equalled by any other group of cabinetmakers except, perhaps, the Rhode Island School of Gofford-Townsend at Newport.

Most of these Philadelphia workers had their shops in one general section of the town. Savery had a very small shop on a twelve foot, six inch lot at "The Sign of the Chair" in Market Street, and it is very doubtful if all the furniture assigned to him could possibly have been made there during the years he occupied it. James Gillingham was on Second Street, as was Thomas Affleck. John Elliott was "in Chestnut Street at the corner of Fourth;" Gostelow "At his shop in Church Alley, about midway between Second and Third Streets," although he moved to 68 Market in 1790. Randolph was "At the Golden Eagle in Chestnut Street between Third and Fourth;" and Thomas Tufft was listed as "Four Doors from the Corner of Walnut Street in Second Street." It is prob-

able that many cabinetmakers whom we know by name only were also working in little shops in these same narrow streets. Let's take a casual glance at the work they were doing.

The introduction of mahogany into the colonies shortly after 1700 had the greatest effect upon furniture-making. Because of the strength of this wood, the carvers were able to produce a delicate type of decoration impossible with the woods used by them up to that time and this carving reached its greatest perfection at the hands of the Philadelphia cabinetmakers. These workmen of Philadelphia were craftsmen of the highest order and their highboys, lowboys, secretaries, tables and

CRAWFORD'S — Hwy. 78, Potts Camp, Miss.

Toothpicks, clear, pointed gothic, diamond point discs, 2 tiny chips; Thimble, gold band center, barrel, 3 rows dia., point around center, arched panel, fishbone and flute, gold top, each \$1.50; Shepherds plaid, chip off base, stars and stripes, 1 scallop off on base, ea. \$1; Pointed gothic, 1 chip, grape with T.P. short crack, ea. 50¢; Carnation, K. 2, Pa. 130, cake plate, 10 1/2" dia. \$1.75; Bowl, 9" dia., 3" deep, \$1.50; Open composite, squat, pineapple, K. 2, Pa. 76, 6" tall, \$1.50; Round Cabinet, ea. \$1.50; 3 drawers, 12" wide, 30" high, \$1.50; Covered butter, puffed bands, \$2.75; Apple green lamp, 8" scroll, leaves and buds around base, dime size flake off base, \$3; Apple green lamp, 8" tall, fine ribs around foot with scallops, panelled stem, ribbed around base, \$4; 2 iridescent bowls, marked Imperial, 7" dia., 3" deep, lovely shading and finish, ea. \$2; large bowl, 11" dia., 4 1/4" deep, same shading as above, \$3.75; Pr. cobalt on iron shape salt & pepper, 5" tall, raised scrolls pr. \$3; China, every tray, 12" long, open handles white and cream roses, with lilacs, Germany, \$3.50; Gravy boat, Wood & Sons, England, reg. No. 662903, Tsing pat. \$3, Rough bottom;

Pint creamer, marked Kahla, Germany, beautiful yellow roses, \$3.50; Stein, pewter top and thumb rest, gray with blue decoration, drinking scene, verse in German, mark 35, \$3; Sugar shakers, shaded pink around top, beautiful sprays pink roses, \$2.50; Another sprays of pink yellow, orchid vases, dime chip on base, \$2; Butter bases, ea. \$1.50; Loop & Fan, Loop & Fine Cut, Checker Board, Thistle Blow, D. & B., with Narcissus, 2 chips off this; Mirror Star, Quilted Fan Top; Butter covers, Star Medallion, Crows Foot, Bethlehem Star. Want: Base to Amber Dewey sugar, base to Emerald Green, Pineapple & Fan butter.

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Cranberry panelled squatly cruet, pretty apple blossom dec. faceted stopper, reeded handle	22.00
4" Cobalt blue I.T.P. bulbous cruet, reeded handle, polished pontil cruet	32.00
5" Golden amber D. H. cruet	10.50
Amber 1,000 Eye toothpick holder, \$5.50; canary	5.50
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Sapphire blue pedestal type holder	5.00
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2 Hobstar cut glass bulbous cruets, ea.	6.50
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4 Cobalt blue 3" bowls, saucers & Fans ea.	3.75
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Haviland ice cream set, pretty blue flowers	14.50
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No. 1
CHIPPENDALE SHELL-CARVED MAHOGANY SCROLL-TOP HIGHBOY, Philadelphia XVIII Century. Upper section with scrolled swan-neck pediment fitted with beautifully carved rosettes and with three tall flaming urn finials; five small cockbeaded drawers in two rows, surmounting three long drawers, all finished with Chippendale brasses and enclosed by quarter-round fluted pilasters. Lower portion has a long drawer above three small drawers also enclosed by quarter-round fluted stiles. The elaborately valanced apron centered with a large scallop-shell pendant; on acanthus-carved cabriole legs with claw-and-ball feet, all four legs carved; the ornament spreads upward to the base of the pilasters.

No. 2

SHELL-CARVED MAHOGANY SIDE CHAIRS WITH CLAW-AND-BALL FEET, Philadelphia, XVIII Century. Open back with fluted uprights and cupid's-bow top rail having knuckled

ends, centering an inverted scallop shell over a broad cusped and pierced vase splat. Carved scallop shell on center of straight front rail. Cabriole front legs with scroll brackets and carved with shells at the knees, ending in claw-and-ball feet.

No. 3

CHIPPENDALE CARVED MAHOGANY TASSEL-BACK SIDE CHAIR WITH CLAW-AND-BALL FEET, Philadelphia, XVIII Century. Open slightly flaring back with stop-fluted uprights and yoke-shaped top rail with knuckled ears, centered with a beautifully carved scallop shell sustaining spreading leaf scrolls over an interlaced and strap-scrolled splat embellished with curling foliage and centered with a pendant tassel.

No. 4

CHIPPENDALE MAHOGANY CHEST-ON-CHEST WITH CARVED SCROLL PEDIMENT, Philadelphia, XVIII Century. Two sections; the uppermost having molded and dentilled scroll pediment, with open-fret panels, the volutes finely

carved with conformingly scrolled foliations, and surmounted by three gadrooned urn finials of blossoms; the gadrooned dentilled cornice over a frieze of interlacing fret ornament and inset quarter-round stiles flanking three small drawers, two larger drawers and three graduated full-length drawers. Underboy also with fluted stiles, fitted with three deeper long drawers, all drawers enhanced with rich ormolu escutcheons and ball handles; on molded base with triple-scrolled ogee bracket feet. This piece has a close resemblance to one attributed to Thomas Affleck.

No. 5

CHIPPENDALE SHELL-CARVED MAHOGANY LOWBOY WITH CLAW-AND-BALL FEET, Philadelphia, XVIII Century. Oblong molded top with chamfered front corners, the front with a long drawer surmounting three small drawers, the centre one beautifully carved with a recessed shell medallion garlanded with leafage, the drawers are enclosed by quarter-round fluted pilas-

chairs are the very finest examples of workmanship and design. They are not true copies of the designs in the "Director" but were those designs changed and developed. Mr. Herbert Cescinsky in "English and American Furniture" says "there is little or no kinship between a Philadelphia highboy and anything ever made in England." The pieces these Philadelphia workmen made were triumphs of sophisticated art, in many instances more rococo than those made in England or in other parts of America, the carving complicated and rich, every part of each handsome piece finely executed.

It is comparatively simple for an expert to decide today even without the help of a label whether a piece of furniture was Philadelphia-made or not; at times to declare with some degree of certainty which individual cabinetmaker constructed and carved the piece. These Philadelphia lowboys, highboys, secretaries and other pieces surpassed those found in any of the other colonies in their elaborate decoration.

The Philadelphia wing chair is quite different from that found elsewhere. In the Philadelphia chair the front legs are near together; elsewhere they are widespread near the corners of the frame. Generally, the frames are constructed with a high, somewhat narrow back with rolling arms. Both round and square legs are used.

Space will not permit us to list all the known cabinetmakers of the Philadelphia-Chippendale School but following are those who were best known.

AFFLECK, Thomas — This man was a Scotchman who came to Phila-

ters; scrolled and valanced skirts also handsomely carved with a shell ornament, from which spring two leaf-scrolled branches; on cabriole legs, all four of which are carved with acanthus leafage and terminate in claw-and-ball feet. This piece also shows a close relationship to the known work of Thomas Affleck.

No. 6

CHIPPENDALE CARVED MAHOGANY CLAW-AND-BALL FOOT CARD TABLE, Philadelphia, XVIII Century. Oblong hinged top with outset square corners. Lined in baize. Conforming frieze with single drawer with a Chippendale scrolled escutcheon; on acanthus-carved cabriole legs with claw-and-ball feet.

No. 7

CHIPPENDALE MAHOGANY BOW-FRONT CHEST OF DRAWERS ATTRIBUTED TO JONATHAN GOSTELOWE, Philadelphia, XVIII Century. Oblong top with finely molded edge, the bow front with insect quarter-round fluted pilasters, flanking four cockbeaded and graduated long drawers, with fine circular patera brasses and nulled loose-ring handles; on molded base with scroll-ed bracket feet.

No. 8

CHIPPENDALE CARVED MAHOGANY CLAW-AND-BALL FOOT SIDE CHAIR, Philadelphia XVIII Century. Open slightly flaring back with yoke-shaped top rail having voluted knuckled ends and centred with an embrasure surmounted by a valance of carved lappets; open vasiform splat of carved strap scrollings, centring an endless knot beneath a tasseled drapery sway; slip seat on plain rails and slender acanthus-carved cabriole legs with claw-and-ball feet. This chair falls into the general group associated with the name of James Gillingham.

Courtesy Parke-Bernet Galleries

adelphia in 1763 and died there in 1795. He had his shop in Second Street. Horner says "Affleck was the paramount figure in the cabinet- and chair-making craft and was by far the leader of the Philadelphia-Chippendale School."

CLIFTON, Henry — Was a partner of James Gillingham before 1768.

ELLIOTT, John — Born at Bolton, Lancashire, England, June 1713. Came to America in April, 1753. Died in 1791. Was advertising in Philadelphia in 1756. At first his shop was in Chestnut Street at the corner of 4th but in 1762 moved to Third and Walnut.

GILLINGHAM, James — Born in Bucks County, Pennsylvania 1763. His shop was in Second Street, Philadelphia, "a little below Dr. Thomas Bond's. Dissolved partnership with Henry Clifton in 1768. One of the topmost cabinetmakers, his furniture simple but of excellent character.

GILLINGHAM, John — 1735-1791. Uncle of James and patronized by Franklin.

GOSTELOWE, Jonathan — Born in 1745, retired in 1793. Died 1806. Married a niece of Edward Duffield, the clock maker. Chairman of the Gentlemen Cabinet and Chair Makers in 1788. Loved ornate brasses; fluted corners, serpentine front bureau, cockbead molding favorites of his. Probably had several good English cabinet journeymen in his employ including Thomas Jones. Nutting places him ahead of Savery and thinks he is probably greater than any of the Philadelphia cabinetmakers except Randolph. This, of course, does not agree with Horner's opinion who ranks Affleck topmost. Jones was apprenticed to Gostelow in 1773 for a four-year period.

H. M. BAKER

Wickford, Rhode Island

Very early Country Chippendale blanket chest upon frame is 39" long, 18" deep, 35" high overall, a handsome pine piece with original curly maple grained finish. Legs are a foot high, with fine stretchers, and the condition is wonderful. This piece is of museum quality, perhaps the finest of its type existing, and cannot be duplicated at any price once sold. Suited to a dealer who sells to a seasoned collector clientele.

Handsome hand colored print of the clipper bow schooner "Liberator" under sail, 24" long, 18" high in finest colors, with minute detail, condition perfect. Very low at \$21 for one who knows real quality and beauty in ship pictures. Mahogany Pembroke table 36" long, 17" wide, with 12" leaves, has delicately turned Sheraton legs and is in fine, wholly original condition save that thin original finish is very dry. It is an early one, and at \$34 a real bargain.

Country Chippendale Tavern Table in maple, quite early top, original condition with handling over the years since it was made c. 1760 have rubbed it almost bare of finish. Legs very perfectly proportioned, with rare reeded corners, and it is Rhode Island made. Such a table is one-of-a-kind, about unobtainable today, priced just \$66. Flintlock Musket 64" long, with full length stock in tiger curl maple. Best ask details on this. For the antique auto enthusiast, a nice pair Ford gas headlamps, pair sidelamps, Solar acetylene generator, other items. Note your car and needs.

Table early mold makes 12 candles, useable, \$3. Pair oval lozenge frames 18x14" size with convex glasses, grained frames, trim gilt, are worth more than our price of \$8 the pair.

RANDOLPH, Benjamin — circa 1762-1792. A chair in the Karolik Collection, Boston Museum of Fine Arts carried Randolph's label. A wing chair bearing his label brought \$33,000 at an auction in 1929. Nutting considers him the greatest American cabinetmaker and carver if he made the chairs that have been generally assigned to him and says that no one else except Goddard nearly approached him. Randolph had a much larger shop than that of Savery, and an elaborate advertising card of his dated 1770 says "Make all sorts of Cabinet and Chair work, likewise Carving, Gilding, etc. Performed in the Chinese and modern tastes."

SAVERY, William — 1721-87. To Savery have been attributed many pieces certainly made by other Philadelphia cabinetmakers. His shop was at "The Sign of the Chair" in Second Street by Market. His labels have been found in the top drawer of a lowboy at the Van Cortlandt Manor, New York City, and on several other pieces. There is no question but that he was one of the topmost cabinetmakers of the Philadelphia School even though all the pieces assigned to him after the discovery of a label of his began his excessive reputation. He died in his 67th year. One thing is certain, he never made a highboy with a bonnet top.

TUFFT, Thomas — Opened his shop in 1780. Is listed in the Directory of 1785. Died in the year of the plague, 1793. Was a cabinet-maker and chair-maker "Four Doors from the Corner of Walnut Street in Second Street, Philadelphia."

WAYNE, William — Married daughter of John Gillingham (uncle of James). Some of his work is now identified.

Spiderleg Canestand with deeply turned pedestal and tripod base, top 16x16, made c. 1800 and in excellent condition save thin dry finish ought to be redone. A delicate, handsome one which is real style and is very moderately priced at \$31.

Fanback Windsor Slipper Chair with nine spindles, finely shaped saddle seat, and well splayed legs, with three way bulbous stretcher. Rhode Island made about 1770. Condition good, and though you may re-finish, price \$49 and ought to be more, for it is a dandy style. A word about such pieces: we offer the early, genuine antique—no so-called "late" windsors, which are nothing more than factory made reproductions in general.

American Oil Painting 29" high, 24" wide, of boy with his mother, in fine condition. Boy has lace draped collar, blond hair; woman wears a lace of mutton gown with high neck, and both child and mother are handsome, with coloring and execution both excellent. The eyes in a good portrait are said to follow the viewer at any angle, and so they do in this one. It is a fine buy at \$23.

Walnut Hanging Shelves 30" high, 22" wide, scroll ends, three shelves, handsome, \$14. Mahogany set of hanging shelves 30" high, 26" wide, beautiful fancy scrolled ends, four shelves, the set \$18.

Fancy Brass Double Angle Lamp base only, just

There was very little "hard money" among the New Englanders of colonial days who were the original owners of most pieces we offer. Their wealth was in their homes and fine furnishings, and they were perhaps better investors than most of us now, for they enjoyed what they owned. Your antiques grow in value the longer they are kept; they are one investment that may be used and enjoyed every day. Early things are comparatively underpriced on today's market, and no more individuals buying period is said to recur. This would be a good time to write us if your needs in detail, for if it was ever made in New England, we'll be able to help you—promptly, courteously, at a sensible price.



A. C. RICHARDS
9-11 East Emerson Street
Melrose (76) Massachusetts

ILLUSTRATED	
1. Pr. white Bristol vases, floral dec	\$35.00
2. REED & BARTON 3 branch candleabra, plain colonial prisms. Fine	25.00
3. Parian figure "EVANGELINE" marked S. Terry. Hgt. 21" plus an autograph book containing the signature of "Henry W. Longfellow" with the date Feb. 10, 1882	65.00
4. French Rose Tapestry & gold vase, tapestry work similar to Royal Bayreuth rose tapestry but decorated on metal. Head of Cherub on handle tops. Hgt. 16½" ornate and beautiful. Value \$150. Priced	75.00
5. 3 Pcs. French gilt GIRANDOLE set,	

figure of Child with 2 dogs, star cut colonial 6" prisms. Excellent condition	125.00
6. Chinese Jewel cabinet, M. O. pearl inlay, 8 drawers with 3 section interior, 18½" x 25½" x 5½". Black lacquer needs re-touching. cabinet front	22.50
7. Dutch pitcher, soft rich colors in blue, rust & olive green. Hgt. 10" marked MASSA GOUDA, HOLLAND	20.00
8. Oval walnut SHADOW BOX, double gold liner, wreath of white flowers and green leaves, all made of feathers. Truly fine. 19x22"	35.00
9. Ithaca CALENDAR CLOCK by H. B. Horton, patent 1865. Hgt. 25"	50.00
	fc

WILKINSONS' ANTIQUES
4 Stone Avenue,

White Plains, N. Y.
WHITE PLAINS 6-8576

Old frying pan clock, running	\$10.00
Ironstone covered vegetable tureen, H. Alcock	9.00
Ironstone oval platter, 18" long, 12" wide	6.00
Theo. Haviland covered soup tureen, with ladle opening, dainty pink flowers, gold rim & handles	15.00
Carnival water pitcher, orange, vintage design	6.00
Blue & white deep plate, 7½". Washington Headquarters, Newburgh, N. Y. 1783-1883. House & Flags	9.00
8. Drawer spice cabinet, oak, refinished, 17" high, 11" wide, overall dimensions	25.00
1 Pr. Mercury tie backs, etched, 3½" wide	6.00
Cherry & maple sewing box, with drawer & spool compartment above, ivory thread pulls, 7" by 7" high	8.00
Pair Sheffield candlesticks, circa 1830	25.00
Collectors Item, barber shop chin bowl, brass, burnished, 16" wide	22.00

Write your wants — Transportation Extra
 Everything guaranteed old & perfect unless stated
 fc



COOKIE and ME finally back in glorious U.S.A.! No time to list yet, write your little heart's desires, shipments from abroad should be in just a moment. Just catching up with bushels of accumulated mail and trying to appease irate customers who think I've abandoned them with their checks! We're full of PEP, VIM & VIGOR and RARIN' to get back in swing of things. We've missed you all, and look forward to a NEW YEAR full of good things for each and EVERYONE!

See you next month with our usual ad, with something for everyone, we hope!!

fc

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Clear crystal dome 5" high, 3½" wide - Height overall 6". Beautiful pearl bases, pink, white, blue, mahogany, etc.

Gift Package — \$1.98

These Art Displays can be furnished with velvet easel backs for medals, antique jewelry, and hundreds of other uses. Can be furnished in any quantity.

Write for prices

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MARGARET M. HUBBARD - Derry, N. H.

Walnut veneer box stereoscope, 3 sections, 5" magnifying glass for single views, double glasses for 2 part views	\$10.00
Blk. lacquer wood tray, 21x14", heavy gold dec.	2.50
Old block tin, chair shaped tub, interesting fireplace wood box	6.50
Gorgeous washstand set, all over brown floral & gold overlay, large bowl & pitcher, cov. chamber, cov. slop jar w/ fancy handles, cov. soap dish, tumbler, English Chester patt. by R. H. & Sons	35.00
Reed & Barton tobacco can holder. Finely engraved all over with scene of Blue Boar Inn and horse drawn coaches. On cover, large picture of boar's head	10.00
3 6" tiles, colored Dutch scenes, each \$2.00; framed the 3 make colorful picture	6.50
Easel frame, gilt metal, clover leaf edge	3.50
High hand made of chalk holding vase, 8½"	5.00
14. English steel steak knives, one bone handles, about 1880, never used	7.00
English sterling silver, 2 large serving pcs. 1 fork, 1 knife, superbly hand engraved, in orig. case, script E on handles, circa 1880	40.00
Revolving castor sets: 1 5 bottle, 4 match, 1 odd; 1 4 bottle, all match; bottles fine, stoppers odd, silver plated frames usable, both	18.00
St. pl. teapot, sugar, creamer	5.00
Mercury gl. Revolving bottle, screw top	4.50
Blown amber glass cruet, orig. stopper	4.00
Blown gl. wine decanter, orig. stopper, 12" high, fine gold & enamel dec.	4.00
Deep pressed gl. bowl on low standard, has alternating panels of D. & B. and etched flrs., 7" high, 9½" diam. top, fine & showy	6.00
Min. pressed gl. set, creamer, butter, sugar	5.50
Daisy Medallion cake stand, Kamm 5-35	2.25
Large glass compote, etched fruit dec. old	4.00
Compote, Baluster & Swirl variant, sm. size, \$2.60; same, large size	4.00
China compote, green fern dec., German scene in center, wide floral border	3.00
Decorative old china bowl, 10", in lt. blue, scene in center, wide floral border	6.00
Blue gl. Diamond Quilted 8" low open compote	5.50
21. Pcs. tea set, pink, green & yellow lustre, thin iridescent Japanese chino	9.00
Teapots: HP, Noritake, scenic \$2.00; squat, odd shape, picture of Baden-Powell, English Founder of Boy Scouting on side	3.00
Chocolate pot, floral dec.	3.50
Table bread, board top, 21x23", organ stool legs, crated, by express only	7.50

Transportation Extra — **No C. O. D.**
 Stamp for reply or return of check

MAUDE M. DOYLE

Mt. Vernon, Ohio

Fine belter ladies chair	\$175.00
Pair cups & saucers, dec. luster	75.00
Cranberry opalescent Hobnail pitcher	50.00
Clear glass compote, etched, luster, fine, 9"	5.00
9" Wheeling Patchbow vase	45.00
7" Cobalt blue covered hen dish	25.00
Lovely emerald green finger bowl Mary Gregory	18.00
6" Frosted Lion footed sauce, ea.	4.50
Set 8 carved pearl handled luncheon size knives & forks	60.00
	fc

MRS. WILLIS MORRISSEY
Route 4 (U. S. 71)

St. Joseph, Mo.

Large brass sundial, 10", a good antique, \$25. Currier & Ives "Saratoga Lake" 10x14" print, framed, \$5.00.	
Large walnut frame, comp., figural liner, fine, 34x48", \$25. Blue and white cov. veg. dish, "Tea-Time" Ironstone, pagoda lid, 10" long, some chips and discoloring, \$8. 9" Feather plate, \$4.50. Benn. spittoon and 9" bowl, \$4 each.	
	fp

TICKNOR'S ANTIQUE SHOP

-- Choice Antiques --

512 Riverside Drive,

Johnson City, New York

Large silver swinging water cooler	\$20.00
Clear Daisy & Diamond footed square berry bowl & 4 square footed sauce dishes	11.00
Creamers, Jacobs Ladder, ribbed Forget-me-not, Ea.	5.00
Footed handpainted C/S tinted	6.50
5 Wines pressed leaf, Ea.	2.50
6 Goblets Huber flint, Ea.	3.00
Floral chocolate pot, Haviland	9.00
Nov. leaf shaped china candle holder	8.00
China lace edged porcelain pin tray, portrait center, Schuman	5.50
Pr. cut glass vases, buzz saw pattern, pedestal type 12" tall	17.00
4 Piece chamber set green floral	6.00
Coffee pot, creamer & covered sugar, Haviland, raised Lily of the Valley with gold outline	20.00
Cake standard paneled Thistle	6.00
Metal lamp stand, filigree & marble top	18.00
	fc



KATE GREENAWAY'S VALENTINES

(CONTINUED FROM PAGE 21)

It seems almost inconceivable that Gleeson White, who had access to the great Jonathan King (London) collection of valentines and greeting cards, who seems to have consulted both Marcus Ward & Co. and Miss Greenaway about her work, should have missed most of the clues to her early work. The same must be said of Messrs. Spielmann and Layard, who appear to have had many of the clues, but failed to utilize them to the extent that they could include in their "List of Books, etc., illustrated wholly or in part by Kate Greenaway," (pp. 285-289) several publications which play an important part in the identification of her early work.

They did include "The Quiver of Love;" a Collection of Valentines, with eight illustrations by Walter Crane and Kate Greenaway, published by Marcus Ward & Co. in 1876. This volume was the source of most of the illustrations which appeared in Mrs. Sasscier's article. She correctly identified the work of the two artists, despite the fact that Messrs. Spielmann and Layard attributed the frontispiece, which shows a shepherd and shepherdess, to Kate Greenaway, leaving "The Name on the Tree" by inference to Walter Crane. There is an explanation for this error, which is very simple. In compiling the volumes, the illustrations were attached to the framed pages, just as the same illustrations were attached to cards or folders when they were used as valentines. Errors were made by the compilers and volumes of this book are known to have only six illustrations, or as many as ten. Ethel A. McPhail, of Brighton, Mass., who has one of the largest collections of Kate Greenaway material in the world, has one of these volumes with "The Name on the Tree" as a frontispiece incorrectly mounted on a framed page intended for a Walter Crane illustration. She also has in her marvelous collection of Kate Greenaway valentines, which she has generously lent for the preparation of this article, four proofs of the Greenaway illustrations with gold backgrounds, once the property of the Rev. W. J. Loftie. The gold backgrounds did not compliment the delicate tones of the Greenaway designs, hence were used only on the Crane designs, which are much sharper and less delicate.

Mrs. Sasscier also illustrated in her article a Kate Greenaway valentine somewhat similar to the ones which appeared in the "Quiver of Love" set, with the verse which begins "My Love in her garden." This valentine illustration was used as the frontispiece in a book en-

titled "Melcomb Manor," a Family Chronicle, by F. Scarlett Potter. Copies of this book were included as lots 197 and 198 in the sale of the Kate Greenaway Collection of Miss M. I. Meacham, of New York City, at The Anderson Galleries on December 12, 1921. A note following lot 197 states that "according to a recently discovered letter the publisher (Marcus Ward & Co.) commissioned Kate Greenaway to illustrate this book about 1872-73." There are six full-page illustrations in gold and color and all of them were used as valentines. The writer observed some of them, noted as by Kate Greenaway, in an old-time London collection a year ago. Mrs. McPhail has assembled a complete set.

For purposes of identification, we call this the "Melcomb Manor" set. To distinguish each of the six valentines, we use the first part of the verse which appears on the panels. The order followed is that of the book, as indicated in the following list.

(See cover illustration)

1. (frontispiece) — "My Love in her garden"
2. (facing p. 49) (page 20) — "Lake Smoothly Sleeping"
3. (facing p. 60) — "My Love, Alas"
4. (facing p. 88) — "Come Hither, Hither, My Little Dog"
5. (facing p. 130) — "The Spring awakes"
6. (facing p. 144) — "Take The Message I Commit"

The verses in the book do not match those used on the valentines. They are as follows: 1. "A Looked for Messenger;" 2. "More than kin;" 3. "Less than kind;" 4. "A Missive in Jest;" 5. "A Lover's Meeting;" and 6. "The Last Hope Gone." The valentine verses of No. 1 and No. 6 also appear in the "Quiver of Love," (pp. 85 and 113).

The valentine illustrations (4" x 5 3/4") are printed on cards with embossed frames and scalloped edges. An inner frame is in color. This has been noted in red, blue and red on gray. The cards were also mounted on quarto size folders with a handsome chromo-lithographic frame of intertwined vines with leaves and berries. The colors used for this frame were purple, green, gray and gold. There are four medallions in gold of Cupid centered on each side of the frame. The valentine shown with this additional frame belonged to Rev. W. J. Loftie and is now a prize possession of Mrs. McPhail.

In Part II of this article we will describe the "Puck and Blossom" and the "Floral, oval vignette" sets of valentines designed by Kate Greenaway.

Antique bed: Queen Victoria style, beautiful condition square posts.

GERARD A. WALKERS
Rt. 1, Box 23
Rayne, Louisiana

MRS. F. LEININGER

1036 Obispo Ave.

Bronx, N.Y.

Send card for new list out

fp

Coral Gables, Fla.

Send card for new list out

fp

DORIS McLAUGHLIN

Brockton, Mass.

1. Perfectly beautiful overlay glass basket in silver holder, 10" diam. Ruffled top, light to deepest pink, cream lining, gold trim, perfect. \$3.00
2. Marked Clarke Fairy lamp; lacy base, liner, deep cranberry shade. 24.00
3. Amberina bud vase, a darling, and 7" high, with deep fuchsia shading, applied vine decor. Chip on vine. 18.00
4. 4" Pink Satin Glass Rose bowl, fine color. 10.00
5. "N" mark purple carnival glass water pitcher, \$8.50; 5 glasses each 2.50. Vintage pattern. 15.00

Naturalistic Composition

(CONTINUED FROM PAGE 56)

body, step forward briskly with a swinging stride and at the same time swing your arms and torso. If you feel the exhilaration of the action as I think you will, you will realize that it is the wonderful way in which Millet has suggested this contrast of the swing, that makes the action of the figure so stirring. By the contrast of its lines, it expresses energy, by the contrast of swing, so free, so rhythmic, so vigorous, it lifts us to enthusiasm.

But finally observe the position of the head and the direction of its gaze. While below it the torso and arms swing from side to side, the head is fixed, leaning a little forward in the direction of the onward movement, its eyes firmly set on what is ahead. Within the head is the brain which directs all the action of the figure. But the face is shadowed over, and through the shadow the features appear coarse and heavy. We feel that the brain, though prompting the man to do his work to the utmost, is after all a dull brain, in pitiful contrast to the vigor of the body. Heroic though the figure is in the grandeur of its free, swift movement, as grand, if you will take my word for it, as a Greek statue, yet it is but that of a humble peasant, unconscious that he is doing aught but that which he has to do.

There you have the idea as it presented itself to the imagination of Millet!

"The Sower" is a striking illustration of the point with which I started this book; that the beauty of a picture does not depend upon the subject, but upon the way it is represented.

(THE ABC GUIDE TO PICTURES, by Charles H. Caffin. Published by Stanley Paul & Co., London, Pages 95-106, "Naturalistic Composition.")

STAIRCASE TREASURES

FANNIE LEEDOM

Lancaster Co.

Elizabethtown, Penna.

1 pr. square open Grape compote	6 1/4" diam.	\$20.00
5" high		
Loop & Dart compote, covered, 8 1/4" diam.		
10" high		18.00
Loop & Dart compote, covered, 7 3/4" diam.		
11" high		
1 pr. bisque figurines, boy & girl 14 1/2" tall		18.00
Red Block Water pitcher		26.50
Apple green 2-panel water pitcher		20.00
3-panel blue pitcher		
M. G. ruffle top bulbous clear water pitcher		
4 matching glasses		35.00
Iron shoe scraper		5.00
Old coffee grinder		5.00
6 fish scale saucers ea.		2.00
6 Oriole goblets ea.		5.00
6 Loop & Dart goblets ea.		5.00
Sheraton creamer		3.50
Art. Glass in Tiffany Quezal, Steuben, Durand & Gall. 3 matching fruit plates suitable for wall plates, signed by artist, fruits, apples, grapes, strawberries. Mary Gregory hinged powder box in blue. Baccarat wash bowl and pitcher clear. Baccarat amberina tray bottle 2 glass, beautiful. Adams & Son covered tureen (Isola Belle) blue cut glass signed.		

Shipping Extra — Write Wants

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SELECTED ITEMS OF INTEREST

1 Novelty Bank — Teller comes out as door is opened. Deposits money as door closes. Square mansard roofed building, red roof, gray walls. Perfect paint.	22.50	Co., Boston, 1845. Complete in original paper cover. Post pd.	4.50
2. Small House Bank (still) with porch, 2 1/2"x11" by 2 1/2" high.	3.00	13. "Fuller's Computing Telegraph". An early mathematical computing instrument. Accurate and applicable to a wide variety of problems. Of particular interest to collectors accumulating early calculating equipment. Nice condition. Post pd.	8.50
3. Authentic old child's slate back rocker, old red paint, re-rushed seat, seat 11"x3" x22" high. Nice old piece.	15.00	14. Boston Almanac, 1840, by S. N. Dickenson. Colored map of Boston of date. Cover loose. Post pd.	3.50
4. Cloisonné vase, 9 1/2" tall, deep blue body with white enamel composed of small repeated bronze shield, casting a Bird of Paradise on one side and colorful butterflies on the other. The whole intermingled with conventional flowers. An exceptionally nice piece.	22.50	15. Beautifully decorated pocket and pencil. Rubber hard rubber barrel. Rotatable pencil and pen point. All parts solid gold and gold mounted. Presentation piece upon completion of section of BaO R.R. in early 60's.	15.00
5. Old soft paste mugs: (A) Three children skipping rope. Black and white, 1 1/2" high. (B) Boy showing girl how to spin tops on his head. Blue and white, 1 1/2" high. Each	4.50	16. Short History of English People by J. R. Green. M.A. 4 volumes, illus. 468 p. ea. 9 1/2"x6 1/2". Red Buck gold embossed. fine. Post pd.	20.00
6. Another soft paste mug 2 1/2" high. "The Portal", a girl watering plants. Black and white with green back shrubs and colored hollyhocks.	8.50	17. The Danvers, by Chas. Lever, London, 1852. Blue by Phiz (contemporary of Dickens) 5 1/2"x8 1/2" about 385 p. ea. half leather back and corners. 2 vols. Very nice condition. Post pd.	6.50
7. Patented barometer inkwell (1861). Bronze base, pineapple glass font, pewter covered dip opening. Has three-tiered pen rack. Collectors item and in fine condition.	7.50	18. M'Fingal, 142 p. 5x8 1/2", four cantons, fancy gold decorated sheep. 5th ed. London. MDCCXCVII. Fine. Post pd.	8.50
8. Sextant, early, Spencer, Browning & Co., London. Ivory name plate, ivory veneer, brass alidade, cased.	22.50	19. Petersons Magazine, 12 mo. bound. All prints and fashion plates. Binding fair. Post pd.	9.50
9. A colorful 1 1/2" L German Stein with a hinged pewter cover about 19" high. Tavern drinking scene. Good value.	7.50	Petersons Magazine, 12 mo. 1862 with 1 mo. 1861. All complete. Bound. P. pd. 10.50	
10. Gen. Grant sq. water tray, 9 1/2"x2" deep, Lee's pl. No. 165, \$8; (2) Amber Glass bowl, wicket edge, pedestal base, 8" diam. Lee's pl. No. 175, \$6; (3) Yellow slag sq. match holder.	5.00	20. Wood's Practice of Medicine, 5th ed. Lippincott & Co., 1858. 2 vol. Sheep. Good condition. Fine historical reference. Post pd.	5.50
11. Embossed leather photo album, 6x8", ornate brass clasps, actual photos — Lincoln. Gen. Banks, Ole Bull and other contemporaries. Family portraits cut-out. Interesting, post paid.		21. Burmese vase, Mt. Washington Glass Co. 12" high. Max. diam. 6 1/2" tapering to 1 1/2" diam. neck. A beautiful large vase. Proof photo.	43.00
12. American Almanac & Repository of Useful Knowledge, pub. James Monroe &	6.50	Note: All quotations are made subject to prior sale. P. O. B. Melrose, Mass. Terms: Cash or order. Shipment by Railway Express unless otherwise noted and arranged.	

MARTHA HILL HOMMEL

Gargoyle Antiques

On Route 212, Five Miles E. of Quakertown, Pa. Phone: Springtown 2562

GRAIN BAG STAMPS, good primitive hand carved wooden block with names of various farmers who took their grain to the mill, dipped into ink and stamped on homespun linen grain sacks, each \$4. BARREL BRANDS all metal used on kegs, etc., for the same purpose as above, described each \$3.50. MEAT JUICER, cast iron, marked O. C. COOPER, Newark, N. J. Post. Mar. 1830. \$2.50. DOCTOR'S SPRING, 1.50. RAIL-ROAD FLARE \$2.50. TOY OPERA GLASSES in original case, useable, adjustable and quite strong lens \$2.25. POTTERY PENNY BANK, red earthenware, turnip shaped with knob on top, black lettered "Charity", unglazed \$3; another barrel shaped with gilt whorls \$3. CANDLE SNUFFERS wrought iron pair \$4. WOODEN SHOE LASTS, children's and grownups, made of select maple wood, would make nice book ends or paper weights each \$1.50.

PIPE TONGS wrought iron wire type for taking pipes, fine tips to light pipe, each \$3. COBBLERS TOOLS \$1.25 each. SHOEMAKERS PATTERNS for boots \$3. Can supply your museum with various types of old shoe laces, buttons, pegs, nails, lasts, a leather stretching machine, metal lasts, leather aprons, cleats ales, etc. SMALL B R O W N GLAZED EARTHENWARE CROCK MARKED BY THE POTTER "C. LINKE" Executer \$5. FOOT STOOLS oval with four splayed legs 8"x8"x11", rough, needs refinishing \$3.50; another rectangular shaped \$3.50, these last have 1 1/4" thick plank tops.

TOOLS: Filing ax \$3, shaving horse, good condition \$2.50, mauls \$2, beets \$3., wedges \$2., glue pot \$2., drag shackle \$8., snub ring \$1.50., ax support from old covered (Conestoga) wagon, wrought iron \$10., race knife \$3.50., line marker \$3.50., square \$2.50., mitre square \$2., bevel \$2., scratch awl \$1., scribe awl \$1., T level \$3.50., spirit level \$2.50., large wooden screw clamps \$3.50., drift hook \$1., carpenter's rule \$2., scribe gauge \$1., log dog \$2.50., wooden fishing tipple, for fishing through hole in ice \$2., caliper \$2., for measuring width of blacksmith's bellows each 3c. punch 5c., nail heading anvil, hole in one end for nail heading, very heavy \$10., pincers used by blacksmiths for pulling hoof nails \$4.

Wrench from old heavy farm wagon similar to Conestoga type \$2.25., screw bolts, wing nut or rat tailed screw bolts each \$1., screw driver for rope bed bolts \$1.50., large long heavy screw bed bolts \$2 for 4, lathing hatchet \$2., adze \$4., cast iron brace with wooden handle \$2.50., WROUGHT IRON BRACE, a wonderful piece of blacksmith-

ing \$15.. Coppers adze \$2., draw knives \$2., gimlets \$1.50., wimbles \$1.50., mortise chisel \$1.50., gouges \$2 each, chisel \$1.50., buck saw \$4.50., veneer saw \$8., tenon saw \$2., keyhole saw \$2., wood rasp 50c, planes \$1.50., cutting augers \$2., taper augers \$2. 3-sided Japanese hand drill \$1.50., gauge \$1., spoon bit \$1., spiral auger with plane top \$1.50., which handle is three, rare \$4., hand hollowed out huge long wooden log pipe from inside of old pump; write if interested.

Large beam from an old grist mill, which was used as the bearing bed for an axle, the bed on which the axle turned was cut from solid stone; write if interested. 2 & 3 or 4 prong meat hooks, wrought iron, some folks call them grilling hooks \$3 each, bits \$1 each, files \$1 each, wrought iron game trap for small game \$4., carpenter's whetstone holder, wooden box with side sliding lid, using comfortable grip handle \$2.

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Antique Dealers' Directory

12 Months \$10.00
6 Months \$6.00
(3 lines)

ALABAMA

FORT PAYNE. Mrs. A. S. Lowrey, 1 blk. off U. S. 11, west of bus station. Phone 61. Fine antiques. d35

TUSCALOOSA. Dorothy McCoy, 1609 University Ave. (U. S. 11). Phones 5025 & 5310. Victorian and Early American furn. in pine, maple, & cherry; glass, china, including Meissen Crossed swords china & figurines. mh35

MONROEVILLE. Locklin Antique Shop, Cherry St., off Hwy. 47. Gen. line lamps and small china gifts, specialty. d35

ARIZONA

PHOENIX. de Berge Antiques. Crystal lighting fixtures, fine oil paintings, Oriental art objects, old framed mirrors, Oriental rugs, fine furniture. e35

PHOENIX. Ralph E. Mueller & Son, 1000 Camelback Rd. Gem stones, agates, antique jewelry, ivories, enamels, art objects. mh35

PRESCOTT. Helen and Joe Hartin, Antiques, 140 N. Cortez St. Furniture, decorative items, glass, china, miscellaneous. my35

PRESCOTT. Lewis & Son Antique Shop, 220 W. Gurley St. Pattern glass, china, lamps, primitives. Visitors welcome. je35

TUCSON. Mary Fabian, 718 S. Stone St. Fine china, bric-a-brac and art objects. Diversified selection of lovely old antiques for the discriminating collector. ap35

ARKANSAS

ALMA. Little Olde China Shoppe, Highway 71, North. Mrs. Hayden Moore, French Haviland our specialty. Bought and sold. n35

BENTONVILLE. Villa N. Cowan, Antiques, Main at 5th St. N. E. Gems of yesteryear, china, glass and bric-a-brac. Whol. & retail. ap35

LITTLE ROCK. C. C. Benedict, 1817 Broadway. Authentic pattern glass, china, copper, luster, flasks, primitives, milk glass. ja45

MOUNTAINBURG. The Arkansas Traveller. Arkansas' Largest Exclusive Antique and Gift Shop. Fine china, glass, lamps, furniture, etc. Dealers welcome. my35

CALIFORNIA

ALTADENA. Huber, 2210 N. Fair Oaks. Victorian furniture and old lamps. d35

BAKERSFIELD. Helen & Paul Slaughter, 511 K. St. Furniture, pattern glass, china, etc. Collector's items. Open every day. my35

CARMEL. Carmel Valley at the Farm Center. Antiques bought & sold. Ada Roxbury, Box 820, Rt. 2, Tel. 7-4772 s35

COMPTON. Hodges Hobby House, 15504 S. Atlantic Ave. Newmark 5-7862. Featuring miniature lamps, pine furniture and primitives. ap35

DOWNEY. Mayflower Antique Shop, 9136 E. Firestone Blvd. Choice unusual pat., col. Sandwich glass & furn. fs35

GLENDALE. The Rarity Shop, 1552 E. Colorado Blvd. CH 52961. Antiques. Collectors' items. Visitors welcome. Open evenings. je35

GLENDORA. Johnny's Antique Shop, 315 W. Alasta Ave., Hwy. 66. Specializing in dolls & 2-tone Hobnail & other rare items. ap35

HERMOSA BEACH. Wind Bells Cottage, 720 8th St. Just off Pacific Coast Hwy. Quaint calicoes by the yard. Delma Royce Peery. mh35

LAGUNA BEACH. Mary Maxwell's Treasure Chest, 1516 South Coast Blvd. Authentic antiques, heirloom jewelry. os35

LA MESA. Ye Old Antique Nook, Mary E. Rison, 8067 La Mesa Boulevard. Fine china; general line of antiques. mh35

IRVINGTON. Village Shop, 350 Broadway. Furniture, colored glassware, fine china. Gen. line antiques. my35

NEWCASTLE. The Little Village Antiques, Hwy. 40 betw. Penryn & Newcastle. Authentic Mother Lode primitives, antiques & collector's items. Write. Rt. 1, Box 319. d35

SAN FRANCISCO. Toyoh Antiques, 1804 Devaladero St. Art treasures from China and Japan. Really old art objects. jly35

SAN JOSE. Barry's Antique Shop, 249 S. Fourth Street. Early American and English furniture, glassware, porcelains. Gen. line antiques. fs35

SANTA ANA. Lu Rundquist, 14362 Harbor Blvd. China, Victorian glass, Bennington, furniture, primitives. Open Sundays. t35

SANTA MARIA. Phillips Antiques, 1310 So. Broadway (Hwy. 101). Gen. line open Sundays. Dealers welcome. n35

SANTA MONICA. Potpourri Shop, 614 Wilshire Blvd. Large stock of bric-a-brac. Dealers welcome. d35

COLORADO

DENVER. Hinton's Antiques, 1264 Hudson St. Authentic antiques. Dealers welcome. Phone Fr. 0236. my35

DENVER 20. Muehler's Antiques, 5500 E. Colfax. General line of authentic antiques, U. S. Highways 40, 36, 287. s35

DENVER. Pony Express Shop, 1502 Kearney at Colfax, U. S. 40, 287, 36. Unusual & imports. Dealers welcome. n35

DENVER. Willow Springs Antiques, Wilma L. Cochran, 8388 West 38th Ave. Gen. line. Visitors welcome. fs35

GRAND JUNCTION. The International Shop, 1141 North 7th St. Western Colorado's oldest & finest. Select antiques. my35

GRAND JUNCTION. The International Shop, 752 Glenwood Avenue. Fine antiques and glass rarities. Appointment only. Telephone 1547. ap35

CONNECTICUT

BROOKLYN. Lyn-Brook Antiques, Rt. 6. Old glass, china, bric-a-brac, jewelry. silver. je35

KILLINGWORTH. Cedarcroft Antiques, Parker Rd., 500 ft. off Rte. 81, P. O. address, RFD Higganum, Conn. Centrally located from Hartford, Middle-town, and New Haven. Antiques of merit. my35

MANSFIELD. Knowlton, Henry, U. S. Rte. 44A. Unusual antiques, furniture, rare glass, early hardware, primitives. s35

STAMFORD. The Long Ridge Antique Shop, halfway between Merritt Parkway Exit 34 & Bedford Village on Route 104. Owned by Avis & Rockwell Gardiner. mh35

DELAWARE

BEAR. Bear Antiques and Motor Courts, Route 40. Two miles south of Rte. 13. Fine china, glass, objects of art. f35

FLORIDA

CLEARWATER. "The Wagon Wheel." We strive to make our place interesting. 1101 Ridge Road. d35

MIAMI. Boulevard Antiques, 2610 Biscayne Blvd., Ph. 35215. Winter Season. Summer Shop, Sunbury, Ohio. The Richmond's. Welcome. ap35

ST. PETERSBURG. Sundial, Florida's Shop Colony. Rent a booth. 3rd season. New crowds daily. The Smart Dealers' Mart. 5900 5th Ave. N. n35

GEORGIA

COLUMBUS. Ellen Worrall, 1120 First Ave. Antiques, furn., china, collector's items. Mail orders welcome. f35

VALDOSTA. By-Gone Days Antique Shop, 1708 N. Ashley St. Inez K. Warlick, Mgr. Phone 2029-J. Gen. line Fine, old Bisque, a specialty. f35

ILLINOIS

AURORA. The Hobby House, 1131 New York St., Rte. 65. Dealers invited. Hrs. 10 to 10, Sun. incl. Phones 8549 or 26962. n35

AURORA. L & K Antiques, 910 Main St. (U. S. 30). Phone: 2-5029. Dealer's welcome. Open 10 to 10 including Sundays. General line of antiques. au35

BATAVIA. Lee's, 224 N. Batavia Ave., Banks, toys, Tobies, large gen. stock. Open 7 days week; 8 A. M. to 10 P. M. mh35

BELLEVILLE. Florene Gift Shop, 218 E. Main Street. Lovely antique glass, china and lamps. Inquiries welcomed. mh35

BENTON. Vall & Mary Moore's Antique shop, 413 Hudelson St. Gen. line good antiques. Dealers welcome. n35

BLOOMINGTON. Arendt Antique Shop, 1009 South Center. Pattern and colored glass, antique furn., china, etc. o 35

CHICAGO. All's Well Antique Studio, 1448 N. Clark, DE 7-8677; Res. SH 3-9200. We specialize in handpainted china, chandeliers & bric-a-brac. Lge. stock. Wholesale & retail. mh35

CHICAGO. Balaban Galleries, 77 E. Van Buren. (Just off Michigan Ave.) Specializing in fine European china & bric-a-brac. Hours 10 to 5. s35

CHICAGO. DeLee Antiques, 7235 S. Halsted. Vincennes 6-1713. Full stock of antiques. Discount to dealers. s35

CHICAGO. Fortiers Antiques & Decor., 866 N. Wabash Ave. Primitive furniture and accessories. Antique programs. Decorative consultants. s35

CHICAGO. Grogan, Marie L., 1000 Marshall Field Annex, 25 E. Washington. Fine old dolls and buttons, china & glass and other decorative items. o 35

CHICAGO. Grove Exchange, 7628 Cottage Grove Ave., Hu. 3-4359. We specialize in hand painted china, hanging lamps, bric-a-brac. Victorian furn. Dealers welcome. A Signor. ap35

CHICAGO. Hillyard Lilley, in the World's Antique Mart, 1006 S. Michigan Ave. Eng. & French furniture, bric-a-brac, china & art objects. jly35

CHICAGO. O'Dell, Carol, The Pioneer Shop, 1436 N. Clark St. Fine antiques for the discriminating collector. mh35

CHICAGO. Rena James Shop, 7909 Cottage Grove, HU 3-0772. Res. TR 4-5644. 5 doors S. of 79th St. China, old glass, hanging lamps, furn. & bric-a-brac. Generous discounts to dealers. s35

CHICAGO. Taylor's, 1449 No. Clark St. Phone SU 7-3330. Unusual decorative antiques keyed to casual living. Onion kitchen pieces, candy jars, moulds, copper, brass, iron, Ironstone, Bennington, pine, ranch house lamps, dolls. Dealers & decorators invited. mh35

CHICAGO. World's Antique Mart, 1006 S. Michigan. Daily Mon. through Sat. 10:00 A. M. to 5:30 P. M. (Wed. 10 to 10). tpx

DECATUR. Greenwalt's Antique Shop, 1624 N. Water St. Authentic pattern glass, lustre, majolica, china, furn., buttons, dolls. my35

DECATUR. Leek's Antiques, 443 W. El Dorado. General line of antiques. Glass, china, furn., unusual items. n35

DECATUR. The Pollards Antique Shop, 1840 W. William St. Pattern and colored glass, china and furn. n35

DIXON. Stimeling, Marie, 418 S. Galena Ave. General line antiques, reasonably priced. Always open. Ph. 29-241. n35

EVANSTON. Dicke, Mary Ann, 922 Chicago Ave. Autographs, fine fans, books, glass, pamphlets, fine furn. (Anything historical bought and sold.) au35

FULTON. Orville Quick Thompson, 916 7th St., Rt. 30. Gen. line of antiques. Tel. 19-R. au35

GALESBURG. Antiques by June Latson, 624 E. Losey St. Colored glass, cups and saucers, furniture, china, etc. o 35

GALESBURG. Lawson's Trading Post, 2047 Grand Ave., Rt. 150 East. Buy, sell and trade anything of value. ap35

GRAND RIDGE. Rollins' Antique Shop, Ph. 6261. Also lamp museum. Open Sundays. Worth seeing. my35

GREENVILLE. Anthony's Antique Shop, 202 E. Main St. Everything authentic. General line. No Sunday sales. s35

JACKSONVILLE. Schurman's, 613 So. Main St. Large and varied stock of antiques at reasonable prices. Open Sundays. ap35

KANKAKEE. Meadow Antique Shop, 326 E. Court St. Phone 33024. Furn., pattern & colored glass, china, lamps, brass & copper, hand braided wool rugs. Gen. line. au35

KIRKWOOD. The Van Ripers. Gen. line fine antiques. $\frac{1}{2}$ Mi. E. from Hwy. 34 at S. edge of town. Phone: 3522. o 35

MACOMB. Sarah Sullivan, 505 S. McArthur. Pat. glass, cut gl., lamps, china, hdptd. china, buttons, salts, peppers, elephants. ap35

MILAN. The Old Toll Gate, Antiques. General line. On route 67 between Milan & Rock Island. Ph. 7-2392. mh35

MILAN. Stahles' Antique Shop. Gen. line. Dealers welcome. Member Quad-City Antique Dealers Association. ap35

MONTICELLO. Hickory Haven Antique Shop, Rte. 2. Pattern & colored glass, china and furniture. o 35

NASHVILLE. Johnson's Antique Shop & Doll Museum. Open daily & Sunday. 209 East St. Louis Street, on Hwy. 460, 4 doors East of Hwy. 127. my35

OKAWVILLE. Schlich's Antiques. Furniture & pattern glass bought & sold. Phones 73 and 244. n35

PRINCETON. Gosse Wiltz, Antiques. one of Illinois' largest shops. China, glass, furn., & metals. Tele. 22832. je35

PRINCETON. Opportunity House, 213 N. Main. U. S. 34 & 26. Large varied stock. Much furniture. Phone 2-8541. je35

PEORIA. Curtis, O. C., 810 Hamilton, Blvd. Gen. line of antiques. Dealers welcome. 6 blocks from the loop au35

PEORIA. Hazel Ferryman, 108 N. Institute Place. Pattern & colored glass, china, lamps, furniture. Gen. line. jly35

PEORIA. Myers Antiques, 213 W. Armstrong Ave., Telephone 2-7487. jly35

ROCKFORD. Dale's Hobby-Antique Shop, 1731 E. State Street, State Hwy. 20. Gen. line antiques. Dial 2-8903. jly35

ROCK ISLAND. Elsie Bradley Antiques, 2 blks. West of Centennial Bridge, 1219 2nd Ave. Phone: 6-4629. jly45

SANDOVAL. Mrs. Frances Forrest, on U. S. 50, 1 mi. E. of U. S. 51. Always a large stock. Dealers invited. Open Sundays. au35

SPRINGFIELD. "Authentic Antiques" in city on Rte. 66, 1513 South Sixth St. Collector's items. Visitors welcome. d35

SPRINGFIELD. Newman, Mrs. Edw., 1810 So. Fourth. General line antiques. Reasonable. Open Sundays. au35

WATSEKA. O'Donnell, Julia, 614 S. 5th. Dolls, furn., prints, copper, coverlets, lamps, paperweights, silver, china, marbles, buttons, clocks, rare glass, bells. o 35

INDIANA

BLUFFTON. Earl Roney, 112 Washington. Mechanical banks, buttons, Indian relics, Currier prints—bought and sold. f35

BOURBON. Kraft, Mrs. Frederick W., 1003 N. Main St., 10 blocks North of Rd. Gen. line of antiques. f35

ELKHART. The Brookside Shop, R. R. No. 3, $\frac{1}{2}$ mile West on U. S. 20. Gen. line of antiques, furniture and primitives. mh35

ELKHART. The Torgeson's, 156 N. Sixth St. General line. No reproductions. Write or call. my35

FLORA. Ye-Ole Glass Shoppe, Mr. & Mrs. M. E. Gibson. Collectors' items. No reproductions. au35

FT. WAYNE. Jack Weil, Antiques, 1332 W. Jefferson St. Phone Eastbrook 1561, on Rtes. 24, 37, 14. General line. mh35

GARY. Darling, Mrs. Mary A., Antique Shop, 2 1/2 miles east on Rt. 20, 6000 pieces of pattern glass, furn., bric-a-brac, prints to select from. ja45

HUNTINGTON. Irene's. Gen'l line antiques. 34 W. Park Drive. n35

LAFAYETTE. Latta's, 214 N. 5th. Also appt. 1016, 1st, W. Lef. Antique furniture, glass, china, pictures, lamps, etc. Sept. through June. f35

LAFAYETTE, WEST. Shelburne's Pure Oil Station Antiques, 230 Main St. Levee, Rts. 52, 43 & 26. General line of antiques. jly35

LAGRO. My Indiana Home Antiques. U. S. 24. General line antiques. Open daily. Visitors welcome. ap35

MUNCIE. Delindia Motel & Antique Shop, 3 miles S. W. Muncie City limits on Hwy. 67. o 35

NEW ALBANY. Davis' 19320 Oak St. Cherry, walnut and light wood furn., glass, misc. reconditioned organs. Open week days and evenings. f35

NEW HARMONY. Raintree Antiques. Arthur at North St. Furniture, glass, china, jewelry, lamps. Winter months only. jly35

PERU. McIlrath's Antique Shop, 162 N. Freemont St. Glass, china, bisque and Majolica. Every piece old and authentic. The friendly shop. au35

PRINCETON. Dell-Mar Shop. On U. S. 41, 1/2 mile South of town. Fine china and glass. Blown, Pattern, Art, No fakes. s35

ROCKVILLE. Rainbow's End, 211 N. Market St. Phone 230. Gen. line. ja45

SANDBORN. Peden, A. W. Hwy. 67. Patt. clear & colored glass, china dolls, furniture, general line. Dealers welcome. Prices reasonable. o 35

TERRE HAUTE. Aladdin Antique Shop, 668 Lafayette Ave., on U. S. 41. Gen. line. Dealers welcome. s25

VALPARAISO. Uphaus Furniture Store (Wagon Wheel Fence), 1109 E. Lincolnway. Antiques & dishes of all kinds arranged as in your home, at prices everyone can afford. au35

VINCENNES. Eleven Oaks Hobby Shop. Mrs. W. H. Zwilling, Hwy. 61, R. R. 3. Gen. line antiques. Open Sundays. Inquiries answered. ap35

VINCENNES. Othella Brown Gift and Antiques Shop, at 25 N. 15th St. ap35

VINCENNES. Shigley, Mrs. Mabel R. R. 3, off Hwy. 61 on Kimmell Rd. Authentic pattern glass, lamps, china. o 35

WABASH. The Old Pine Shop, 42 E. Sinclair St. Phone 1128. Pine furniture, early Pennsylvania Dutch primitives, Spatterware. mh35

WARSAW. Mrs. Ernest E. Hull, 1520 E. Center St. on Hwy. 30. Gen. line of antiques. No sign. je35

WEST LAFAYETTE. Helen May Antique Shop, 262 S. Chauncey Ave. 2 blocks S. of Highway 52. Gen. line of antiques. ap35

IOWA

AMES. Ethel Ferguson, 321 Ash Ave. Exquisite colored glass; unusuals; collectors' items. Reasonable. Write wants. s35

CHARLES CITY. Hobby House Antiques. Mrs. G. M. Core, Hwy. 218 & 18. Gen. line. Prices reasonable. Write wants. o 35

COUNCIL BLUFFS. Sieck and Find Antique Shop, 522 4th St. Unusuals in colored glass and antique jewelry. o 35

DAVENPORT. Johnny Hartman's Restaurant, 220 Harrison St. Unusual antiques. Open daily 8 A. M. till midnight, except Sundays. jly35

DAVENPORT. Town and Country Antiques, 111 West Fourth Street. General line of antiques. Visitors welcome. je35

DES MOINES. Pearl M. Colvin Antiques, 1753 University Ave., 10 A. M. to 6 P. M. or appointment. au35

DES MOINES. Haugh's Antiques, 3703 Hubbell Ave. To see our shop is worth a stop. General line. Closed Mon. Hwys. 6 and 65. ap35

DES MOINES. Mrs. Frank McCarthy, 420 College Ave. Gen. line of antiques. Dealers and collectors welcome. ap35

DES MOINES. West Des Moines Trading Post, 130 5th St. Gen. line of antiques. Dealers invited. o 35

FAIRFIELD. Peasley, E. U. North Side Square. Dealer in old glass, furn. and general antiques. s35

FORT MADISON. Heinss Antique Shop, 602 34th St., 6 blks. N. of Hwys. 61 & 2. No reproductions. au35

MASON CITY. Mother Barbour's, 933 N. Van Buren. Pat. glass, dolls, buttons, misc. From priv. homes. Write wants. ap35

MONTICELLO. Lighthouse Antiques. Mrs. Florence Metzenberg, 611 N. Cedar. Furn., china, glass, general. jly35

MT. PLEASANT. The Spinning Wheel Shop, 911 E. Monroe St., 1 block N. of U. S. 34. Gen. line, dealers invited. s35

NASHUA. "Tindal-haugen" (formerly Decorah). Lamps, glass, china, match-labels and bottles. An even block west of Cong. Church on 218. je35

SIOUX CITY. The Victorian Shop, Berneice M. Kundert, 3720 6th Ave. Antiques, old glass, dolls, china, copper. f35

STANTON. Anderson's Antique Shop, 2 mi. So. of Hi. 34, Southwestern Iowa. Gen. line. You're welcome. d35

WASHINGTON. The Little Curiosity Shop, 502 So. Iowa Ave., General line of antiques. my35

WEST BURLINGTON. Treasure House, 417 E. Mt. Pleasant St., U. S. Rt. 34. Gen. line antiques. Write wants. mh35

KANSAS

BELOIT. "Remember," Collector's Paradise, 3 blocks north, 12 west of Court House. Largest stock in Middle West. Retail & Wholesale. n35

BLUE RAPIDS. "Wilcox Antiques," U. S. 77 & K. 9, West edge of city. China, glass, brass, furn. Decorative consultants. Stamp for reply. au35

FT. SCOTT. Shadow Box. Mrs. Fred Bumann, 424 S. Eddy. Fine glass and porcelains, prints, dolls, etc. o 35

MANHATTAN. Engert's Antiques, 1307 Poyntz Ave. General line authentic antiques. Dealers and collectors welcome. je35

NEWTON. Crandall's Antiques, 2215 Main Street, has hard to find items. You will want to linger here. f35

NEWTON. Doris Kelso's Antiques, 206 Main on Hwy. 81. Hours 10 A. M. to 5:30 P. M. When shop is closed call 1261; I will be glad to open the shop. d35

PHILLIPSBURG. Good's Unique Antique Shop, Hwys 36 & 183. Downtown. Attractive, large stock desirable items. Shop here. Write wants. ja45

PHILLIPSBURG. Jones & Van Allen "Antiques". Evenings and Holidays, 492 So. 8th St., week days, 893 N. 3rd St. Hwy. 36 & 183. General line, choice items. jly35

SALINA. Zachariason Antique and Gift Shop, 237 So. 9th St. China, glass & lamps, in home like atmosphere. Everyone welcome. jly35

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KENTUCKY

COVINGTON, Nevil, J. E., 2700 Dixie Highway, 6 mi. S. of Cincinnati, U. S. Routes 25 & 42. Fine furniture, early glass and china. Collectors' items. f35

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LOUISVILLE. Tremont Shop, 400 So. Sixth St. Large choice collection. Write wants. "Buy with confidence here." 25 years in business. o 35

Shop, 2
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LOUISIANA

ALEXANDRIA. "Antique Center", 32 Bolton Ave., Large selection furniture, cut glass, china, bisque. je35

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BOYCE. Vallee's Antiques. China, glass, and furniture. Open daily and Sunday. R. R. #1, Hwy. 20. ja45

House,
Rt. 34.
mh35

CHENEYVILLE. Spillers Antiques, Hwy. 71, 25 miles S. Alexandria. Dealers welcome. n35

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NEW ORLEANS. De Forest's Warehouses, 727 Royal St. Buyer constantly in Europe. Thousands of items arrive monthly. Investigate! jly35

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PELOUSAS. Roos, Leonce, Antiques, bric-a-brac, furniture. South's largest stock. ja45

Fred
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PELOUSAS. Sam's place, South's finest bric-a-brac, furniture. Located on Highway 100. Visitors welcome. ap35

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MAINE

AUBURN. Mary Donkus, 52 James St., Tel. 2-1779. Glass, china, satin, cameo, Peachblow, Burmese, figures, etc. Dealers & collectors invited. mh35

2216
Items.
135

KENNEBUNKPORT. Old Eagle Book Shop, Copelin and Rosamond Day. Old glass and china. New and old books. Dealers welcome. f35

Allen
days,
3rd
line.
Jly35

MARYLAND

FREDERICK. Sullivan's, 2 mi. East on Rte. 40, near Historic Jug Bridge. A little bit of everything. Whol. & retail. Open week days and Sundays. ap35

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MASSACHUSETTS

BELMONT (Boston suburb). The Brown Jug, 262 Trapelo Rd. Tel. BE 5-2378. Early American glass; rare Sandwich glass. Write wants. o 35

Allen
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3rd
line.
Jly35

BUZZARDS BAY. The Old House, Pearl Bradley Henshaw. Head of the Bay Road. General line. mh35

Gift
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Jly35

WORCESTER. Antiques, Old Furniture Shop, 1030 Main St.; also Provincetown, Mass., 31 Commercial St. n35

L. 3rd
line.
Jly35

MICHIGAN

ALBION. Rachel Garland, 304 Linden Ave., Phone 2451. China, glass, bric-a-brac. Visitors welcome. f35

CASCADE. "Thornhill Antiques", 7070 Cascade Road, 10 mi. Southeast of Grand Rapids on Hwy. U. S. 16. Fine china, glass and decorative items. je35

DETROIT. House of Antiques, 28 Chamber at Woodward, near Grand Blvd. & Fisher Building. Authentic Americana. Reasonable prices. au35

GRAND RAPIDS. The Antique Shop, 627 Wealthy Street, S. E. General line of antiques. Inquiries welcome. mh35

GRAND RAPIDS. Radcliffe Storage Co., 135 Division Ave., S. Choice stock of Dresden, lustre, Florentine frames, silver and furn. Stop and see us. Elizabeth Radcliffe, manager. ap35

LANSING 15. Gertrude I. Stahl, 327 West St. China, glass, copper, brass, unusual. Discount to dealers. Prices reasonable. au35

LAPEER. Mirror Lake Antiques. China, glass, furniture. Wholesale, retail. Buyers in Canada, England and Northern States. ap35

LIVONIA. Kegler's Saddle Grove, 45800 East Ann Arbor Trail. Pattern glass; colored glass; nice china and lamps. Special attention to dealers. Mail orders appreciated. mh35

NILES. "Black Acres" Antiques. On Hwys. 112 & M60 West 1/2 mi. General line. Restored furn. a specialty. Dealers welcome. ap35

PLYMOUTH, Alexander, Mertei D., 37517 Ann Arbor Rd., 18 miles West of Detroit on Rte. 12. Complete line of antiques. Discount to dealers. my35

ALBERT LEA. Pfister's Antiques, 904 S. Broadway on Hwy. 65, 4 blocks south of Hwy. Junction 16, 69-13. Also a shop at 607 W. Winona St., Austin, 19 mi. east of Albert Lea, on Hwy. 16, on east bound traffic lane. Both shops residences. Gen. line, Patt. glass, specialty. s35

MINNESOTA

MINNEAPOLIS. General line antiques. Brown, Jesse, 727 So. 10th St. Discount to dealers. s35

MINNEAPOLIS. Jenkins Antiques, 4 E. 26th St., at Nicollet. General line antiques. n35

MINNEAPOLIS. Kerr, Anna B., 1720 Hennepin Ave. General line of antiques. my35

NEW ULM. Lydia Dittbenner, 300 So. Washington St., 2 blks. south of Court House. Hwys. 15, 14. General line antiques, colored glass, dolls, etc. Write wants. f35

OWATONNA. Sunds Antique & Doll House, 331 So. Cedar St. Gen. line of antiques. d35

ST. PAUL. The Antique Shop, 250 West 7th St. Lge. early Amer. glassware, furn., china, prints, etc. d35

ST. PAUL 6. Cal's Doll House and Antiques, 332 Maria Av. Gen. line. Dealers welcome. d35

ST. PAUL. Fisher's Antique Shop, 155 E. Kellogg Blvd. (H/W 10 & 12). See our complete line of choice antiques. o 35

ST. PAUL. Mildred Crumly Antique Shop, 245-249 West 7th St. Furniture, glass, china, etc. je35

ST. PAUL 5. Tibbling China Studio, 1086 Grand Ave. French Haviland china our specialty. Largest stock in U. S. A. au35

WASECA. Will's Antiques, 924 3rd Ave., N. E. Lge. stk. china, glass, lamps, furniture, miscel. Write wants. mh35

MISSISSIPPI

CLERMONT HARBOR. H. T. Carr, on the Miss. Gulf Coast; write for travel instructions. Outstanding collection of Early Americana. s35

STARKVILLE. The Antique Shop, Mrs. W. R. Thompson, 617 College Drive. Old furniture, bric-a-brac. n35

MISSOURI

BOONVILLE. Collectors Corner, Holt's Cafe. Glass, china, bisque and unusual. Always open. o 35

CAMDENTON. Kipps Antiques, 1 block south of square and highway 54 on highway 5. my35

CAMDENTON. Mrs. Menaugh's Antiques, 4 1/2 miles North on Hwy. 5. Large stock. No reproductions. mh35

CHILlicothe. Olde Colony, 70 Walnut. Rare and magnificent furniture. Restored by Plawman, acclaimed America's first furniture artiste. Glass, china, etc. my35

COLUMBIA. Bertha Shook's Antiques, 303 W. Blvd. No. Unusual and choice quality stock. Open week-ends only. d35

JEFFERSON CITY. Mrs. Will S. Denham, 401 E. Capitol Ave. Furn., lamps, gen. line selected antiques. Je35

JOPLIN. "Macks", 66 Hwy., West 7th at Sergeant, (near Courts). Antiques; buy, sell china, cut glass, furniture. Dealers invited. Whol. & retail. f35

KANSAS CITY. Donaldson's, 1520 Main. One of the largest stocks in the middle west. Wholesale and retail. Furniture and accessories. f35

KANSAS CITY. Mary Ann Shikles, 1414 Main. General antiques; specializing in china & Oriental rugs. Wholesale & retail. o 35

KANSAS CITY. Welcome Antique Shop, 216-218 W. 75th St. See our shop! One of the finest and largest stocks in the Middle West. Don't fail to visit this shop filled with Meissen, Dresden, porcelains, china clocks, pattern glass, silver, brass, copper, fine ivory collection, furniture, rugs, paintings, Chinese furniture and porcelains. Wholesale & Retail. Dealers can buy. Bessie Mable Wilkinson, Phone: JA 8822. No answer at JA 1175. f35

MACON. Muff's Antique Shop, 5 mi. N. of Macon, on Hwy. 63. You can drive to our door, a bus stop. At the Artell store. f35

MEXICO. Lucile Barnett's Antiques, 203 W. Blvd. Choice line of glass, china, lamps, etc. n35

NEOSHO. Ann Norris, Antiques, 316 W. Coler St., Hwy. 60 & 71. Outstanding collection of colored, milk & pattern glass, china & furn. Dealers welcome. ap35

SEDLIA. Mrs. Menaugh's Antiques, 12 miles south on Hwy. 65. Mailing and phone address, Ionia, Mo. Large stock. No reproductions. mh35

ST. JOSEPH. Burton, Marion, 1302 Ashland Ave. Selected stock of antiques & a cordial invitation to visit our shop. au35

ST. LOUIS 8. Barry's Antiques, 4307 McPherson Ave. China, dolls, furniture. Dealers welcome. s35

ST. LOUIS 8. Bennett Antiques, 4221 Olive. Glass, china, buttons, dolls. Send want lists. Dealers welcome. ap35

MONTANA

ANACONDA. Mrs. Mel Eicher, Room 352 Montana Hotel. 25 miles north west of Butte on Hwy. 10A. Lamps, colored glass and china. mh35

BILLINGS. Mercedes Tingle Glass Shop, 2 Normal Ave. Colored glass, Mary Gregory, cut glass. Ph. 22847. n35

NEBRASKA
GRAND ISLAND. Red Lamp Antique Shop, Helen & Marie Windolph, 110 N. Pine St. Res. Ph. 1406. Glass, china, etc. f35

KEARNEY. Marie's Antiques, 915 E. 25th. Hwy. 30 General line of antiques. No reproductions. n35

LINCOLN. Curran Antiques, 1733 So. 16th St. General line. Prices reasonable. Dealers welcome. jly35

NORTH BEND. Rand's Antiques, 2 mi. east on U. S. 30. Large stock of old lamps, china and glass. Write wants. au35

OMAHA. Cosgrove's Antiques, 3852 Leavenworth, Ja. 5254. Glass, china, brass, copper, bisque, furn. Bought & sold. my35

OMAHA. Drew's Antiques, 3620 Farnam St. Antiques of quality for the collector and the trade. je35

OMAHA. Elsie Smith's Antiques, 1016 S. 52nd St. Gen. line. 10 blocks So. Hwy. 275-6-30 on 52 St. You are welcome. f35

OMAHA. McMillan's Antique Shop, 3222 Dodge St. Dolls & gen. line, on 3 Hwys., 30, 6, 275. ap35

YORK. Refshauge, 623 East 7th St. Glass, china, brass, etc. Dealers and Collectors welcome. Write wants. au35

NEW HAMPSHIRE

DUNBARTON. Old Settler Antique Shop, The Newells; N. H. Hwy. 13. Dependable glass & general line. Primitives. d35

NEW JERSEY

BELLMAWR. Black Horse Antiques, just off N. J. Turnpike entrance No. 3, Bellmawr, near Camden, N. J. d35

HAMBURG. Pumieye's Antique Barn, Off Hwy. #23 on Gingerbread Castle Rd., Sussex Co. Furniture & general line. Open daily. my35

SOUTH AMBOY. Thomas, Marion, 356 Main St. Decorative china, glass, furn., French Victorian, pine—rough & refinshed. au35

NEW MEXICO

ALBUQUERQUE. Copper Kettle Gift Shop, 202½ W. Copper, opposite Hilton Hotel. Fine china, lamps, glass & other interesting antiques. mh35

NEW YORK

AMSTERDAM. Hubert & Helen Harris, Perth Road, Rte. 30. Glass, china, furniture, bisque. Dealers, Collectors welcome. n35

AUBURN. Alfa M. Corp., 65 E. Genesee St., Rt. 20. China, gl., primitives, drug items. n35

AUBURN. Lucille Manchester, 188 W. Genesee St., Rte. 20. Gen. line. Old dolls. Agency for H D D H dolls and parts. je35

CORTLAND. Little Glass Shop, 100 Port Watson, (U. S. 11). Gen. line of authentic glass, china, furniture, and many unusual items. je35

DELANSON. West Winds Antique Shoppe. General line. Dealers welcome. Rte. 7, 4 miles East Schoharie. Peabody Turkey Farm. o 35

EAST BLOOMFIELD. Murray's Antiques, Rt. 5-20. Furn., lamps, pattern glass. A gen. line. f35

GENEVA. The Shepards, 803 So. Main St. Furn., glass, china & brass. Rte. 14, ½ mi. So. of Rtes. 5 & 20. Monthy lists. je35

GLOVERSVILLE. Mamber, Jack and Elsie, 118 East Boulevard, furniture, lamps, china, primitives, etc. Priced for resale. Collectors. Dealers welcome. d35

MIDDLETOWN. The Old Lamp Shop, 112 East Main St. Near Central Fire House. Many interesting and unusual items. o 35

NEW YORK. Margot Jacoby, 229 W. 97. Antique buttons. European imports. Collectors' items, dress-earring sets, cuff links. mh35

SANGERFIELD. Stagecoach Stop Antiques, at U. S. No. 20 & N. Y. No. 12. Large stock of genuine antiques. Inquiries promptly answered. Do stop in. jly35

SCOTIA. Elizabeth W. Hopkins, 10 Washington Road. Antiques, old glass, paperweights, decorative items. By ap-

SLINGERLANDS. The Three Trivets Shop. Laura Jennings Garrison, 27 Bridge Street. Antiques of highest quality. By appointment. Ph. Albany 9-1951. j35

UTICA. Vaeth's Antiques, Rt. 5; Mailing Address: R. D. 1, Clinton, N. Y. Largest stock of antiques in Central New York. Inquiries welcome. n35

WINDSOR. Miner J. Cooper, Rt. 17, 15 mi. E. of Binghamton. General antiques; primitives; implements; old time craft and trade tools. my35

OHIO

BUCKEYE LAKE. "The Buttons", Rte. 360. Halfway between Columbus & Zanesville. Large stock, choice antiques for Dealers & Collectors. Open every day until 10 P. M. ap35

SUCYRUS. Dick Lieblich Antiques, 124 W. Mary St. Furn., glass, china, bric-a-brac. Discount to dealers. n35

CANTON 8. Falke's 4018 12th St. N. W. Ext. East of Whipple Rd. at south shore of Meyer's Lake. Antiques; varied line. o 35

CELINA. Stonehaven Antique Shop, The House With the Stone Front, John D. Gregory, Mgr., 622 N. Walnut St. Phone Celina 1520-M. We buy & sell choice antiques. n35

COLUMBUS. Dornblaser-Loos Galleries, 1051 East Main St. Antiques, wholesale & retail. Open 9 a. m. to 9 p. m. au35

DAYTON. Honey Hill Farm, R. R. #10. Corner of Olive Road and Salem Pike. Furniture, china and glass. Phone: Trotwood 156. au35

DAYTON. See advertisement Miami Valley Antique Dealers Association, page 8, this issue. s35

DAYTON. Strom, Mrs. Wm. T., 217 Rubicon Rd., 1 blk. E. of Rte. 48. (So. Main) at Schantz Ave. Antiques for collectors & dealers from the shop or by mail. d25

FOSTORIA. Peter, Mrs. Arthur L., 318 West South Street. State Rte. 12 West. Furniture, china and glass. mh35

GALION. Gene Faber Antiques, 221 N. Market St., Phone: 3-3481. Furn., glass, china, etc. ap35

MARION. Charles Patrick & Son, 407 S. Main. Cut glass, McGuffey Readers, furn., metals, glass, china. Annual auctions, July 4, Labor Day, Sept. s35

HAMILTON. Lamb's Antiques, 327 Main St. Furniture, glass, china, stamps, guns. Dealers welcome. Open Sundays. my35

HLAN. Burton A. Decker, 24 Church St., Rte. 113. Specializing pattern glass. Also gen. line. By mail or shop. Ph. 4775. ap35

PERRYSBURG. Ellings Antiques, 108 Louisiana Avenue (Main Street), U. S. Routes 20, 23 and 68. my35

SANDUSKY. Wilcox, Janet B. "Wee House" Antiques, 2136 Columbus Ave. General line. Specializing in Stenciling. Write wants. n35

TOLEDO 7. Mrs. A. W. Van Doren, 5718 W. Bancroft St., RFD 11. Gen. line of antiques bought and sold. n35

OKLAHOMA

BRITTON. Treasure Chest Antiques, 800 Britton Ave., Belt line Hwy. 66. Early American & Victorian antiques. Dealers welcome. je35

ENID. "Harrod's Antique Corner, 1822 N. Grand. General line antiques. n35

TULSA. Berry's Antiques, 5036 So. Lewis. General line china & glass. Dealers welcome. my35

OREGON

EUGENE. The Copper Kettle, 1425 20th Ave. E. "Antiques for those who like them". Collectors, dealers and all are welcome. mh35

EUGENE. Edith Drost, 927 - 19th Ave. E. Eugene's Pioneer Antique Shop. Glass, Buttons on approval. Collectors & dealer's welcome. f35

JENNINGS LODGE. Hilby's Antiques, 10 mi. S. of Portland, 99E. Fairly lamps, art glass, furniture, china, hanging lamps, Bisque. Collector's & dealers welcome. ja45

MILWAUKIE. Gunderson's Antiques, 14211 S. E. McLoughlin Blvd., 8 mi. south of Portland, Hwy. 99 East. Gen. line choice antiques; especially for the advanced collector. Open every day. Visitors welcome. my35

PORLTAND. Martin's Antiques, 3233 N. E. Broadway. Colored glass, lamps, china, furn. Hanging lamps, a specialty. my35

PORLTAND. Rosemary Lind, Antiques, 2024 S. W. Burnside. Copper, tin, red tablecloths; pine and maple furn. mh35

SILVERTON. E. B. Kleinsorge, 419 E. Main. Finest colored glass, china, choice what-not pieces. Open Wed. & Sat. only. f35

PENNSYLVANIA

BRADFORD. Celestia Wilson, Antiques, 123 Congress St. Gen. line. ap35

BUCKINGHAM. Edna's Antiques Shoppe, Gen. Greene Inn. Offering dealers a wide selection of old glass, and misc. antiques. au35

CARLISLE. "Leroy Comp" Shop, 184 E. High St. General line of antiques, furniture, china and glass. Prints and brass. mh35

COATESVILLE. Edna Hoffman, 522 Elm St., 2 sq. off Rt. 30, opposite P. P. R. freight station. Gen. line. Dealers invited. s35

COUDERSPORT. 412 N. East Street, Twila and Everett Dix. General line of Antiques. ap35

ERIE. "West Ridge Antiques," 3761 West 26th St., U. S. Route 20. Gen. line—Dealers welcome. If on Rte. 5, turn South at Powell Ave. d35

HARRISBURG. The Old China Shop, 1721 North Second St. Glass, china, lamps and furn. n35

JONESTOWN. Roy El Deaven, 1/2 mile S. of U. S. 22. Huge stock of Penna. Dutch, Victorian, Sheraton and Empire furniture. Dealers' lists. my35

JONESTOWN. Wm. L. Lohse, on U. S. 22. Gen. line Penna. Dutch, Early American furn., china, glass, prints, linens, toys. ap35

JONESTOWN. John A. Wauter, 8. Lancaster St. Large stock of furniture, glass, etc. Free Dealer's Lists. je35

LANDDALE. Detweiller's Antiques. Oak Park Rd., off Rt. 63, 1/4 mi. above Lansdale. Whol. & ret. Gen. line. my35

MYERSTOWN. Alan Schafer, 118 & 117 S. Cherry St. Near Routes 422 & 501. Antiques priced to sell. ap35

LITITZ. Feiger, Edward, 8 mi. N. of Lancaster. Gen. line antiques; Penn. Dutch items from attics in Lancaster County. jly35

PHILADELPHIA. Heller's Antiques, 1118 Pine St. Specializing in glass, china, furn., bric-a-brac, brass, and crystal chandeliers. Buy and sell. Dealers write or call. jly35

PHILADELPHIA. Kohn and Kohn, 932 Pine St. Featuring early American antiques, furniture, china, glass, copper brass. Wholesale and retail. Write for our wholesale list. s35

READING. Bucher, Vera K., 142 South Fifth Street. Authentic antiques, early and Victorian. s35

SHILLINGTON. Heirloom Antiques, 201 E. Lancaster Ave. China, glass, clock collection. By appt. Ph. Reading 4-1510 o 35

YORK. Maravene's Antique Shop and Warehouse 4½ mi. East on U. S. Rt. 30. Wholesale & retail. More than 9,000 sq. ft. devoted to largest diversified stock in this territory. my35

YORK. The Mayflower Shop, 250 E. Market St. Gen. line of antiques, furn., refin. & as found. Dealers invited. ap35

YORK. The Stable, 148 East Clarke Alley, (rear of 149 E. Market St.) Tel. 7569 or 6178. American antiques including Pennsylvania primitives. o 35

SOUTH DAKOTA

WATERTOWN. Berven's Antiques, 105 E. Kemp. General line of antiques. Phone 3514. s35

TENNESSEE

ALAMO. Mrs. N. A. Mc Lean, 1 block west of Court House. Reasonable antiques. Glass, china and furniture. f35

COLUMBIA. Watson, Mrs. Lex, 708 No. High St. Antique furniture. Rare old glass. f35

MALESUS. Day's Antiques, 9 miles So. of Jackson, Hwy. 18, off 45. Ph. 7-9985. General line. f35

MEMPHIS. Wilkinson's Antiques, 2037 Union Ave. Lovely antique furniture of mahogany, rosewood, walnut. Rare glass, china, Dresden. f35

TEXAS

AUSTIN. Davis Antiques, 3406 Guadalupe, Ph. 5-1680, in city on Hwy. 81. Galle' and Daum carved glass our specialty. Dealers welcome. mh35

CORSICANA. Leroy Barlow, North Hwy. 75. General line furniture, china, glass, old lamps. Buy and sell. Furniture refinishing. je35

HEARNE. Ranch Shop, Mrs. J. B. Peel, 7 mi. S. of Hearne, Hwy. 6. Satin glass, lamps, Meissen, furniture. Dealers welcome. o 35

SAN ANGELO. Sally's Antiques, 2605 N. Chadbourne, Hwy. 87. Collectors' items, lamps, glass, china, etc. Je35

SAN ANTONIO. Mildred Bell, 626 So. St. Mary's St. Gen. line of antiques, bought and sold. Dealers welcome; all hours. Mail answered. n35

VERMONT

BRANDON. Antique Art, 40 Park Street, S. S. & M. G. Lontos. Glass, china, silver, pewter, bronzes, paintings, prints. o 35

ST. JOHNSBURY. Stevens Antique Shop, 87 Eastern Ave. Large collection china, glass, furn., jewelry. ap35

VIRGINIA

CLIFTON FORGE. Mrs. W. P. Ware, 308 W. Ridgeway, on U. S. Rt. 60, in City limits. Gen. line gl., lamps, furn., etc. n35

FALLS CHURCH. The Lamp, corner W. Broad & Little Falls Rd. Ph. F. A4482-L. M. Spang. Variety of antiques, with lamps & lamp parts our specialty. f35

WASHINGTON

BELLINGHAM. Cheryl Leaf Antiques, 2328 Northwest Ave., on Hwy. 99. "Everyone welcome to come in and browse." o 35

NORTH BEND. Mrs. F. A. Knodel, Highway 10 (3 blocks northeast of Blinker Light). Misc. antiques. n35

PUYALLUP. Old Pine Antique Shop, 1419 East Main Ave. Pattern glass, china, silver. mh35

SPOKANE. Mrs. John Bulman has moved from 1104 West 1st Ave. to 1302 South Browne. Glass, china, brass, copper. je35

WEST VIRGINIA

ELKINS. Kisner's Antique Shop, 504 So. Randolph Ave. U. S. Routes 219-250. Antique glass, china, brass, copper, etc. ap35

HUNTINGTON. Staters' Antiques, 1426 Third Ave., U. S. Rt. 60. Lge. gen. stock. Rare lustre collection. te35

WESTON. Mrs. Ruth Cain, 10 Pike St., Rte. 19. General line antiques. au35

WISCONSIN

BELOIT. Bessie Reed & Josephine Reed Warner, 1217 Bushnell. Selected furniture, glass, dolls, prints, collector's items. o 35

BARABOO. Log Cabin Antique Shop, Rte. 2. Adjoins beautiful historic Durwards Glen. 4 buildings of choice antiques. Antiques for the beginner and the advanced collector. Open daily, 7 A.M. to 8 P.M. mh35

FOND DU LAC. Anders. Marie, 241 Amory. Phone 4391. Glass, china, textiles, misc. d35

FRANKSVILLE. Countryside Store, Farmhouse Antiques, 65 mi. N. of Chicago, U. S. 41 (Skokie) and Junction K. Come in dealers, collectors. my35

JANESVILLE. Pine Street Antiques, near Western Ave. Glass, china, rug weaving. a35

LA CROSSE. Hauser, E. Wynona, 724 Cameron Ave. Authentic, rare antiques. Open June to November. Mrs. Gordon Murray, Mgr. ap35

ELKHORN. Dunbar's Antique Shop, 1 miles No. of Elkhorn, off Co. Trunk H. on west side of Lauderdale Lake. A country shop, with interesting country type antiques. Dealers welcome. o 35

LAKE DELTON. Mrs. H. Jay Tide, 1 blk. No. Hwy. 12, 3 mi. So. Wisconsin Dells. Gen'l line of antiques. ja45

MILTON JCT. Anne Hitchcock, Hwy. 59. Pattern glass, china, refinished furniture, copper brass & old dolls o 35

STEVENS POINT. Thada Warner, 117 Main St., Hwy. 10. General line. Open June through Sept. Other times by appointment. s35

WYOMING

SHERIDAN. Stagecoach Antique shop, 338 Coffeen Ave. China, glassware, misc. On U. S. 14 and U. S. 87. jly35

CANADA

AGINCOURT, ONTARIO. Bessie Laurie, Stone House on Sheppard Ave., 3 miles east of Agincourt, ten miles from Toronto. General line of Antiques. my35

PICTON, ONTARIO. "The House of Falconer". Choice collectors' pieces china, glass, Victorian, furniture, oil paintings, prints. ja45

TORONTO, ONTARIO. 5 miles East on No. 2 Hwy. at The Guild Inn, one of the larger collections of rare antiques in Canada — and a delightful place to stay. my35

TORONTO, ONTARIO. The Chelsea Shop, 90 Gerrard St., West. Dealers welcome. Open afternoons only. s35

FRANCE

DIJON (Cote d'Or). Mrs. Henri Quinsaud, 4 Rue Proudhon. American-born resident-buyer of French antiques, bibelots, cameo-glass, etc. List upon request. Parcel-post shipments. Wish to contact collectors and dealers. au35

INDIA

BOMBAY 2. Motiwala Bros. Third Bhulwada 33H. Get artistic gift articles direct from India. Write us what you collect. Samples, \$1. Lists, 10c. ja45

A NEW MODE OF TRANSPORTATION

(CONTINUED FROM PAGE 57)

seasoned and saturated with oil or coal-tar, would furnish the best kind of material. By a system of way-stations and relays of power at proper distances, the lines of tubes can be made to connect the towns and cities of the entire country, effecting transportation rapidly and cheaply to and from all parts of it.

Let us imagine a line, one hundred miles in length, constructed between two cities. When the spheres are to be forwarded, the mouth of the tube, at the end from which they are to be sent, is closed, and the air exhausted for a short time from the other end, and at way-stations, if necessary, by air-pumps worked by steam. As soon as a sufficient quantity is exhausted to cause a current to set in, the mouth at the closed end is opened, and the spheres are rolled in at short intervals, the exhausting process being kept up in the meantime. The current of air rushing in and striking the spheres will carry them rapidly forward to their destination. If they are set in motion by a slight fall in the tube, or a push, they will then move by the application of very little force. If necessary, a current of air can be driven in upon them.

At each station a succession of brakes, held down by springs, will be placed on the top of the tube. There may be fifty of these brakes, if necessary, ranged one after the other in close proximity. They will be concave, so as to clasp the sphere, and present a large surface as it strikes them. They will be lined with leather or gutta percha to prevent any abrasion of the surfaces.

The strength of the springs and the pressure they will effect will be proportional to the size of the sphere, and the weight to be brought to bear. In addition to the brakes, the current of air can be reversed and thrown in, causing the spheres to meet an elastic air-cushion as they arrive at their destination. When the spheres are to be stopped, the brakes will be put down, and the spheres, striking them one after the other, will raise each in succession, with more and more difficulty, until they are brought to a stand. Lines of telegraphic wires will run through the tubes, furnishing at every moment information in relation to the position of the spheres, and transmitting orders for the regulation of their movements.

Care will be taken to pack the load in the spheres securely and tightly, or in the compartments, if necessary. Besides, centrifugal action and rotary motion will suffice to keep everything in its place, even if not tightly packed, except at the moment of departure and of arrival. It is to prevent shaking at these two transitional points that the proper packing of articles liable to injury will be requisite. When the spheres are once in motion, nothing inside will move.

The effect of rotary and centrifugal action is illustrated in the case of revolving cylinders, in which ores are rubbed and castings cleaned. They must revolve slowly to permit the articles within to fall. A cylinder four feet in diameter can make about thirty-six revolutions in a minute, which is equal to a speed of seven feet a second, or five miles an hour. Above this rate centrifugal action begins to counterbalance gravity.

A locomotive, running alone and on a good track, will attain a speed of one hundred miles an hour. If this rate of speed is possible with a heavy vehicle, weighing thirty tons and running on sixteen wheels, and on two separate rails that are never laid exactly even and smooth, we may safely calculate for the spheres, moving on their smooth an even track and on a rolling surface much less in breadth than that of a single wheel, a speed of at least double, or two hundred miles an hour.

Transportation will, under the new method, be extremely simple and economical. A train of one hundred spheres, once under way, will move on to their destination without a hand to touch them, or an eye to look after them. What a contrast with the railroad! A train of cars requires for its management the constant attention of an engineer, a fireman, a conductor, and several brakemen, switchmen, and trackmen, while the wear and tear of track and rolling stock are enormous.

California Collector Dies

Mrs. Sidney Stansell, a constant subscriber of HOBBIES for many years, passed away in Bakersfield, Calif., on Oct. 27, leaving her husband and daughter. She had always looked forward with pleasure to having a new HOBBIES to glean through, Mr. Stansell says, was a collector of antique glassware, and took great pleasure in dealing with hobby dealers.

"CLARK'S FAIRY-LAMPS" NEW BOOK

16 Catalogue pages reproduced; over 69 lamps pictured; detailed text full of new information
\$3.00 Postpaid
DOROTHY TIBBETS
3013 Hope Street
Huntington Park, Calif.

WANTED

▼ Paperweights, important weights wanted.
▼ Banks, any rare mechanical bank.
▼ Cup plates, rare designs, gold rubbings.
▼ Rare and unusual pieces of historical china.
▼ Rare early blown and Sandwich glass.
▼ Currier prints, all important subjects.
▼ Flasks, rare in design or color.
▼ Rarities in pattern glass, occup. shaving mugs.
▼ Dolls or heads unusual. Parian, bisque, etc.
PRICE OR WILL OFFER
Collectors' Items for Sale by Mail and Shop

J. E. NEVIL

2700 Dixie Highway, Covington, Ky.

WE BUY & SELL

Stevens woven silk.
Va. antiques.
Paper dolls.
Scrap books.
Playing cards (decks).
Paper fans.
Metal shot flasks.
Toys.
Pop-up books.
Bitters & liqueur bottles.

EVERYTHING MUST BE OLD
HAZEL SWAYZE
CONNECTICUT ANTIQUES

Conn. U.S.A.

ANTIQUES WANTED

Mechanical banks, old coins, Indian relics, old buttons, old letters. — Romeo, 112 Washington, Bluffton, Indiana. my120441

WHALING ITEMS Books, pictures, ship's log and implements, pertaining to whaling. — Dr. E. Lee Dorsett, 120 Orchard Ave., Webster Groves 19, Mo. mh6046

WANTED: Blinking Eye iron clocks. Eyes blink when clock ticks. — W. F. Keller, 8 Saga Terrace, Scarsdale, N. Y. ap6806

WANTED: Important items in pattern glass, Lacy Sandwich, blown glass, rare in design or color, rare flasks and bottles, blue historical china. Any early American items. — J. E. Nevil, 2700 Dixie Highway, Covington, Ky. ap3272

WANTED OLD iron hitching posts. — Royal F. French, 507½ Highland Drive, Marshalltown, Iowa. ap3802

CANES. Must be unusual in design, material or history. Send photo or sketch. Describe fully. — B. W. Cooke, 37 Lakewood Drive, Glencoe, Ill. f128041

TEXAN CAMPAIGN Staffordshire china in any color and other early Texas items, also old, unusual pepper mills. — Mrs. Elizabeth Moore, 2247 Chilton Rd., Houston 19, Texas. july121661

OLD SHOES, boots, sandals, footwear, all nations. Give age, history, photo or sketch. Describe fully. — B. Cooke, 37 Lakewood Drive, Glencoe, Ill. f122741

WANTED OLD Pewter Chargers, large 20"; also rare antique clocks. — Edwards, 927 25th Street, Santa Monica, Calif. ap3272

SHAVING MUGS. Occupational and sports, banks, trains and toys. — Walter J. Henry, Adamsburg, Penna. july12698

DAGUERREOTYPES WANTED. — MacKay, 2088 16th Avenue, San Francisco, California. n12675

WANTED: Sewing birds. Send drawings. — Mabel Whiteley, Warrington Apts., Baltimore 18, Maryland. mh6483

WANTED: Currier and Ives Winter scenes. All sizes urgently needed. Please list other Currier's. All correspondence answered. — A. R. Davison, East Aurora, New York. mh6867

SOUTHERN DEALER wants antiques, furniture, glass. We buy in quantity. You don't have to crate. Especially interested in Pennsylvania, N. Y. and N. J. as that is route of our trailer. — Noah's Ark, Abbeville, S. C. ap3215

WANTED: Student lamp in the rough. Large figures wood, metal, suitable for garden ornaments. Glass student lamp shades. — Pat Cutini, 969 Genesee, Buffalo, New York. f3433

COLLECTOR WANTS: Early Pewter of all kinds, including mugs, tankards. Primitive paintings. — Oliver Deming, Westfield, Mass. f6215

SHAKER. Tables, chests, yardgoods, costumes, kitchenware, tools. Anything made by Shakers. — Stony Point Antique Shop, Stony Point, New York. ap3272

WEATHERVANES. Metal or wood, send photo or outline drawing. Must be early. Top prices paid for unusual vanes. — Stony Point Antique Shop, Stony Point, New York. f3614

WANTED: "Rogers Groups" by Chetwood Smith, published Boston, Goodspeed Company, 1934. Picture cards, stereoscopic views Rogers Groups. Also Rogers Groups. Write: Stone, "Homestead", Rte. 3, Concord, Tenn. f3234

OCCUPATIONAL SHAVING MUGS: Want scarce designs in fine condition. Prompt remittance or reply. — Louis W. Evans, Lenexa, Kans. je6675

SANTA CLAUS miniature lamp. Also any other miniature lamps in color. — Mrs. Edw. Delmore, 22 Madison St., Saratoga Springs, New York. je6276

REFINISHING & REPAIRING

BRASS AND COPPER Collectors! Simple formula for removing nickel from brass or copper, \$1. — Odd Shop, 107 Broad, Angola, Ind. mh3023

IRONSTONE PUTTY successful for repairing china, pottery, bisque. Filling holes, cracks and building missing parts. Adheres permanently to china, metal and wood. Dries hard in few hours. Will not shrink, crack, or crumble. Can be carved, sawed, sanded, stained, painted or glazed. Keeps indefinitely without waste. Large supply with directions. Postpaid \$1.35. — Frank C. Williams, Box 281, Colchester, Illinois. f3449

REPAIR DISHES, DOLLS, figurines, frames, permanently with Faience materials. Easily used, white, can be sanded, filed, washed in hot water. Generous amounts of necessary materials, detailed instructions, \$2.00. — Faience Ceramic Laboratory, 2135 Maplewood, Toledo, Ohio. mh60211

SPECIAL SERVICE hand painted clock tablets for clocks and mirrors. Clocks restored and reproduced. Replacement of missing parts. Design and construction consultant on mirrors and clocks. Guaranteed service since 1921. Hy Berks, 54 Charles St., Boston 14, Mass., Cap. 7-7006. july62131

SERVICES

"Clock and mirror glasses. Authentic antique patterns expertly painted in the old manner. Estimates cheerfully given. — L. B. Graff, 399 Delaware, Delmar, New York. je62511

BUSINESS OPPORTUNITIES

ATTENTION Country scout buying from farm homes, auctions, attics, etc. Reasonable prices. Write me your wants. All letters answered. — Edward Sheppard, 221 Water St., Catskill, N. Y. july6008

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April 25, 26, 27, 28, 29

ANTIQUES FOR SALE

MISCELLANEOUS

QUANTITY MISC. Private Home. Dealers welcome. — Mrs. John Thueme, Richmond, Mich. f1001

NETSUKEs of superb quality only for the serious collector. — T. M. Pents, The Lazarette Studios, New Milford, Conn. my6675

BOTTLES, FLASKS and bitters. Buy or sell. List 15c. Wanted New England Pineapple oval dish-handled mugs and cruets. — The Empty Bottle, Box 27, New London, Conn. ap123371

MATCHLOCK RIFLE, good condition and working, \$30. Chinese sword, beautiful carved bone scabbard, museum piece, \$10. Elephant hook from India, \$7. Eight large sleigh bells on leather strap, \$5. Seven sleigh bells on steel strap, \$4. Oxen yokes, various sizes, \$8. Satisfaction or refund. — Ross Mack, Hadley, N. Y. f1004

ATTENTION DEALERS: Large stock of Victorian, Empire, and early American furniture at popular prices. Lists sent on request. — Richmonds, 1380 Washington Ave., Holliston, Mass. Formerly of Springfield, Mass. s122971

ANTIQUES FOR DEALERS. Write for lists. — Mrs. John Remley, 212 S. Water St., Crawfordsville, Ind. mh6084

Attention Collectors: Disposing of part collection of choice old furniture, glass, etc. May be seen by appointment only. Write or phone: 3 Haven Road, Upper Darby, Pa. f3696 Sunset 9-4564.

1. 4 Walnut ladder back chairs with arm rest. Refinished and re-caned, each \$50. 2. 10-piece bedroom suite, bought in Paris, France; 200 years ago. Mother-of-pearl inlay, write. 3. 1 J. & G. Meakin, platter, Richelieu, 16x12", \$12. 4. Set of 6 cups & saucers, tray, pitcher. Cobalt blue ground with landscape, figures, golden dragons on cup handles, and pitcher spout. Each piece marked. Write. 5. Set of Chestnut Oak, Kamm 6-5; 2 spooners, 1 covered sauce dish, 1 open compote. One spooner cloudy. Set, \$55. 6. Goblets: 1 Cabbage Rose, \$5; 1 Frosted Ribbon, \$6.50; 1 Roman Ring, \$6; 3 Chain & Daisy, \$3.50 ea.; 1 Diamond Band, \$4; 6 Stippled Flower, Frosted band (Lee) \$4 ea. Write your wants. Transportation extra. Stamps, please. — Mrs. R. N. Moore, 619 Comal Ave., New Braunfels, Tex. f18871

POST CARD ALBUM, 300 greeting cards, good ones, \$5. Nice album, 107 cards, \$2.50. Another, 108 cards, \$2.50. 100 comics, 75c. Postage extra. — Morton, R.R. #5, Greenville, Ohio. f1612

ORIENTAL & VICTORIAN rarities & antiques. Stock includes famous collection gathered by members of the family from all parts of the globe, during the last two centuries. Shown by appointment only. — Pevear House, 36 King's Beach Rd., Lynn, Mass. Lynn-3-4118 mh3057

ANTIQUES MUSIC BOXES & antique clocks. — C. A. Ramsey, 5505 S. State, Westerville, O. f1211

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Collectors! Dealers! Write for free lists of South Jersey's largest general stock of antiques. Send stamped envelope. Special discount.—Pine Tree House Antiques and The Red Barn Shop, The Garretson's, Cape May, Rt. #1, N. J. f3618

IMPORTED LACES, linens, braids, chenille, glass, china, Russell lithographs, \$1.50 each. Last for stamp.—Ox Shoe Treasure Shop, Helena, Montana. mh3023

TRIVETS, advertising types, \$3.50 each. "Double Point" Strausse gas iron; "I Want U" comfort iron, Strausse; C. Gefroer & Son; Colebrookdale; The Royal Enterprise; Ferrosteel; Cinderella. Others. In Brass: two cherubs within urn-shaped scrolls, nice handle; open heart with wrought iron handle-spike, wooden handle with copper ferrule. In Hand Wrought Iron: 6 1/2" round fireplace teakettle trivet with interesting braces, three 2" legs, forged up-bent 7" handle; 5x7 1/2" heart within spade, three 2" legs with exquisitely turned feet, large 7" wooden handle. See January issue for others. Stamp, please. Shipping extra.—Skitchewaug Antique Shop, Maurice Crandall, RFD 2, Box 150, Springfield, Vermont. f1848

FOR SALE: Sixpence, on paper, issued April 10, 1777, by John Dunlap of Pennsylvania. Photo of Lincoln, before becoming President. Unusual pose. Collection. \$2. Sterling, enamel, souvenir spoons. Gold band Haviland tea set. Scarf pin with 125 chip diamonds; a beauty. Cranberry pitcher, enamel decor.—Arbee, 19918 Aurora Ave., Seattle 33, Washington. f1146

DOUGH BOX, \$15. Pair Captain chairs, \$49. Secretary, \$75. Sink, \$25. Marble top table, \$60. Spinet desk, \$26. Schoolmaster desk, \$49. Cobbler bench. Card table, \$29. Victorian chest, \$56. Unusually long commode. Dough tray. Marble top commode, \$29. Bird prints, 8 for \$1.65. Stamp, please.—Edward Laugher, Vanadium Row, Latrobe, Penna. f1804

FOR SALE: Paisley shawl, 59x123", nice, \$8. Hand-sewed cotton quilt top, 58x87", \$3.50. Beautifully hand embroidered flannel petticoat, \$3.50. Pink taffeta skirt, pleated ruffle, train, \$2. Muslim chemise, \$1.50. 20" walking cloth doll, \$4.50. White satin bodice, \$2. Science & Health, French-English, morocco, \$6. Science & Health, blue leather, hand tooled, 1891, \$5. Parallel Bible, morocco, \$3.50. Postage extra.—A. Martin, 6 41st St., Marks Ave., Brooklyn, N. Y. f1025

INDIAN CHIEF, height 6 feet, Indian Squaw, height 6 feet, in perfect condition.—C. K. Johnson, Hurley, N. Y. jly6806

JOHN ROGERS GROUPS, collection of twenty different groups for sale.—C. K. Johnson, Hurley, N. Y. jly6215

STEIN COLLECTORS! Always a supply of odd and unusual steins on hand. A postal puts you on my mailing list.—Al Hiller, Box 477, Bridgeton, N. J. ja122062

AMBER WHEAT BARLEY plate. Cranberry Mary Gregory tumbler. Holly buttermilk. Amberlite goblet. Hand items. Eight Rain Dewdrop cups, \$16. Fine cut Pink Block creamer, wine. Purple Slag creamer, plate. Milk Glass: Lacy Cat, Lion, compotes, syrups. Bisque match holders. Lamps: 101, D. & B., Eye-winker, G.W.T.W., Student, hall hanging. "R. S. Prussia" pink bowl. Pair beautiful signed hanging plates. Pink Lustre handled c/s. Small "KPM" creamer. Large, small china clocks. Sewing birds. Maple bed. Pine stands. No lists. Write exact item wanted, enclosing stamps.—Mrs. Smith, Highland Ave., North Wales, Penna. f1886

MONTHLY LISTS of antiques at reasonable prices.—Eulah Bell, Rte. 3, LaGrange, Indiana. ap6614

COMPLETE COOPERAGE outfit, including 30 wood planes. Also fine collection of early tools, and kitchenware in wood, iron and tin.—Stony Point Antique Shop, Stony Point, N. Y. f3844

LARGE Chinese hand carved cabinet. Very unusual. Supposedly 300 years old. Nice discount to dealer. Photograph loaned on request.—Donald Unger, 921 Chestnut St., Columbus, Ind. f1802

PAPERWEIGHTS. Send wants or stamp self-addressed envelope for list.—A. George Mallis, 83 Moorland Ave., Edgewood, Rhode Island. mh3403

WALNUT MARBLE TOP 4-drawer chest, \$30. Column and gilt mirror, 16x32", \$16. Crotch mahogany mirror, 17x27", \$8. Pair arrowback Windsor chairs, \$20. All in the rough. Prices include crating. Photos with detailed descriptions available. List for stamp.—William Smith, 167 Purchase St., Rye, N. Y. f1483

RARE MAHOGANY, solid end Heppelwhite desk; 37" wide; writing height, 30 1/2"; bracket base; sea shell inlays combined with other inlay; wide border inlay around lid; original oval brasses; carefully restored to retain the old patina. Very beautiful; circa 1787. Price \$550. One of the finest tiger maple corner cupboards to be found, medium size; French bracket feet & scrolled apron; deep cornice, original ball brasses on drawers. Exceptional cabinet work; no refinishing needed. \$425. 6 Penna. Ballroom chairs, 5 with original fruit decoration; one printed over dec.; good structural condition, \$150. 6 solid mahogany Sheraton chairs, slip seats; rolled top; carved center rail; reeded legs; refinished, \$6, \$350. Philadelphia Chippendale 3/4" chest in solid walnut; dovetailed bracket feet; very good rough; can be used without refinishing; old ball brasses; 8 drawers, \$300. Penna. Dutch solid cherry cupboard; 2 pcs.; solid ends; champed corner cupboards, 3 overlapping drawers below; 2 doors, 9 lights each in top; 2 knife boxes; very best type; entirely original; bun foot. Write. General line Penna. Dutch early American antiques. Lots of fine & unusual items.—Oxford Antiques, 7862 Oxford Ave., Philadelphia 11, Penna. Alice Schuler, PI-5-7881. f8251

FOR SALE: Paisley shawl, 59x123", nice, \$8. Hand-sewed cotton quilt top, 58x87", \$3.50. Beautifully hand embroidered flannel petticoat, \$3.50. Pink taffeta skirt, pleated ruffle, train, \$2. Muslim chemise, \$1.50. 20" walking cloth doll, \$4.50. White satin bodice, \$2. Science & Health, French-English, morocco, \$6. Science & Health, blue leather, hand tooled, 1891, \$5. Parallel Bible, morocco, \$3.50. Postage extra.—A. Martin, 6 41st St., Marks Ave., Brooklyn, N. Y. f1025

MIN. BELL pull toy, \$5.50. Min. metal fireman's hat \$3.75. Brass bridle rosette, heart design, \$3. Sewing bird, \$4.50. Fancy brass good luck horse shoe, \$3.50. Lacy iron shelf brackets, \$3.75. Fancy iron muffin pan \$6.25. Clear figure bottles: Bismarck, \$7.50. Carrie Nation, \$3.50. Pickwick, \$3.50. Amber figure bottles: Violin, \$4.75. Large fish, \$3.75. Small fish, \$5.25. Everything perfect. Postage extra.—Hazel Swayze, Connecticut Antiques, Pomfret Center, Conn. f1825c

VICTORIAN FINGER CARVED walnut love seat in found condition, \$35. Mag. veneer corner cupboard in 2 sections. Small drawer for silver, good condition, \$47.50. Pair of Hitchcock chairs, rush seats, perfect condition; 2 for \$50. Six mog. fiddle back slip seat chairs, leaf carving, open heart designs, needs some repairing, \$90. Pair of Victorian slip seat chairs open back, leaf carving in perfect, refinished condition. Pair, \$50. Crating free. Write your wants.—Edward Sheppard, 221 Water Street, Catskill, New York. f1046

DRY SINK, high back ash and pine, refinished, \$60. Cherry, 2-drawer night stand, tiger drawer fronts, Sandwich knobs, \$35. Victorian finger carved side chair, \$25. Oval walnut marble top table, removable rust spots, \$35. Plank seat arrow back chair, bamboo turnings, \$15. Pine blanket chest, dovetailed joints, skirt base, \$30. Hanging lamp with prisms matching bowl. Milk Glass moss rose shade, electrified \$45. Cottage type cast brass frame, red roses on shade, burnished, electrified, \$30. G.W.T.W. half shade, pink with large roses, electrified, \$30. Milk Glass G.W.T.W. half shade, pink to white flowered; nick on rim; electrified, \$30. All brass banquet reeded stem, burnished and electrified new ball shade, \$30. Vaseline, D.B. Cross Bar bread tray, \$7.50. Blue Dresden type covered urn, harvest scene, \$15. Bracket lamp, \$8.50. Copper tea kettle, small burnished, \$9.50. Copper tea kettle, small, burnished, \$9.50. Pine dough tray with lid, \$15. Also large stock of glass furniture, lamps, collection Chinese Colonia, \$100. Write wants. Postage and transportation extra. Crating free.—Brass Kettle Antiques, Karl J. Staley, Jr., R. R. #1, Elkhart, Ind. f18041

GREENAWAY

GREENAWAY: Kate Greenaway Almanack, 1884. Gold and white leather cover. First edition. Perfect, \$5. Lois Springer, 150 River Bluff Road, Elgin, Illinois. f8251

Do You Remember?

By E. E. MEREDITH

When it was a treat to hear a phonograph?

When a man's word was as good as his bond?

When girls wore Trilby hearts as ornaments?

When a doctor's sign was called a "shingle"?

When an old horse collar served as a pen for the baby?

When a young man was considered extravagant who spent \$3.50 for a pair of shoes?

When Mother kept a pig tail in the lard jar to grease the skillet for buckwheat cakes?

When fly catchers of conical shape were encountered on tables of restaurants and hotels?

When ice cream, lemonade, and gingerbread were sold at public gatherings—before hot dogs had ever been heard of?

REAL ESTATE

CALIFORNIA

FOR LEASE: The Pacific Coast's greatest attraction. Capable of \$50,000 net. Small overhead. On two major Highways. Ocean frontage. Health forces retirement.—Box 100, Shell Beach, Calif. f7x

CENTRAL FLORIDA

SMALL FARM for sale. State Hwy. Private owner. All conveniences. With or without, antique business.—L. Farnell, 5-Points, St. Cloud, Fla. f1002

OKLAHOMA

FOR LEASE: Building with Living Quarters. One of the best locations for Antique & Souvenir Shops, on Hwy. 66, 1/2 mi. south of Claremore (Will Rogers Memorial). — Joe Streeter, Claremore, Okla. ja1842

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We want to buy all sizes of BRONZE SCULPTURE (STATUES and STATUETTES) showing figures of COWBOYS INDIANS, SOLDIERS, HORSES, BUFFALO, etc., American Sculptors, REMINGTON, RUSSELL, PROCTOR, DALLIN, SCHREYVOGEL, SHEPHERD, HUMPHREY, FARNUM, BORGUM, etc. PAINTINGS WANTED Original OIL PAINTINGS and WATER COLORS of COWBOYS, INDIANS and other Western subjects.

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HILLTOP FARM ANTIQUES

MILDRED E. LIBBEY

48 King Street, Groveland, Massachusetts
Telephone Haverhill 2-1344

Set of 6 Lenox china ramekins in openwork sterling silver handled holders, ramekins white with gold edge, lovely	\$35.00
Gorgeous G.W.W. brass ft. satin glass lamp base, lovely yellow swirl ribbed, exquisite enamel decor. flowers & moacock amethyst predominating, really charming	30.00
Pair of darling blue Bristol miniature vases, classic urn shape 3 1/2" high, lovely enamel decor, in pastel colors	10.00
Fine Austrian china cov. jar on matching plate, bands of pink roses, gold, sweet 9.00	5.00
Cute amber glass cordial mugs, blue handles, 1 1/2" high, \$1.50 ea., or all for 8 1/2". Brown Peruvian Horse Hunt platter, good condition	12.00
Victorian wire fruit compote, 7" high, 8 1/2" diam.	7.50
Fr. cutest saucer candlesticks, Syracuse china, like Ironstone, deep blue ship designs 11" diam. cranberry deeply ruffled dish, white opalescent edge, in newly silvered ft. basket holder	6.50
Ironstone cov. gray tureen, matching tray	27.50
Square portrait butter chip, lady with colorful amethyst hat & gown	12.50
Unusual deep cranberry glass cracker jar, has slight green iridescence at base, white metal cover & handle	7.50
Lovely cranberry glass pickle castor, white enamel decor, of foliage & butterflies in unusual decorative high ft. silver holder, not the ordinary type	13.50
Rare Webb satin overlay unusual rose bowl, inside is loveliest turquoise blue, outside is Basketweave in lemon yellow shading to old gold at finely box pleated top	22.50
Unusually pretty blue satin glass ruffled top gas shade, enamel decor of tiny flowers in rose, blue, yellow, salmon	11.00
Decorative lovely 12" deeply ruffled opalescent pearl dish, silver enamel decor, inside in soft blue & yellow, sits in elaborate silver compote holder, stem is graceful cupid, most decorative piece, 12" high, overall 37.50	25.00
" Fine china baroque edge portrait plate, General Washington in Continental uniform, tiny gold stars deep border	3.75
Ridged rose bowls, (deeply ribbed clear to deep cranberry), small size, \$7.00, very large one	15.00
Satin cracker jar, pink appleblossom, silver wood	12.50
Satin cracker jar, blue with salmon pink roses, silver wood	12.50

EXPRESS COLLECT — NO APPROVALS — STAMP FOR REPLY PLEASE

BARBARA TAYLOR

85 Main Street Groveland, Mass.

Early wrought iron swivel toaster, footed	\$ 6.50
Pr. peacock blue Bristol vases, frilled tops, 7 1/2" tall, painted florals, pr.	16.00
Beautiful tall octagonal bulbous ironstone creamer leaves under snout and handle	6.50
Fine grape leaf ironstone relish, veined and twigged, all over cracked	6.50
Tobacco jar, man's bust, has pipe, tall hat, etc.	6.50
Amber swirled glass tobacco jar, enameled cigar decor, and Patent Appl. For in gold, worn, most unusual	8.50
Early smoky blue Bristol mug, applied handle, white and gold decor worn, defect inside does not show outside	6.50
Occupational shaving mugs: Carpenter, sq. and chisel, gold worn, \$12.50; Butcher, bull's head, saw, knife, sharpener, cleaver, fine, \$22.50; Baseball player, a purity, grandstand and six players on field, fine, \$32.50.	25.00
No Approvals — Sufficient Postage Please	10c

RUTH E. MIKKELSON ANTIQUES

4042 Nicollet Ave. Minneapolis, Minn.

Large blue and white platter 17" l. by 14"	10.00
In metallic Crucible, England, Stoneware J & R. Benthall, part	6.50
Jasper cov. box, lady's head in relief, very lovely 3" h. by 4" around	12.50
Dresden shaving mug, rose & bud & leaves in relief. Minor chip on leaf, otherwise perfect. Collector's item	25.00
Bennington cow with calf	22.50
Astral lamp, complete, all old and original 21" h.	90.00

Express Extra — Write Wants 10c

THE AMBER LANTERN

27 Farrell Ave. Mt. Vernon, N. Y.

China candlesticks, blue lustre, baskets red roses	13.50
6 Ruby Thumprint stem vases, ea.	6.50
Trivets: Fleur-de-Lis; Double hearts, ea.	3.50
Lg. cheese dish, tricorn, orchids, Bonn	8.50
Bristol cookie jar, cream ground, floral, newly silvered cover & handle	13.50
Banquet lamp, white metal, oxyn glass, 18"	13.00
CORDOVA high open compote, 8" d. Kamm 1	7.00
Lamp, 12", base top plate, dancing cherubs	10.00
Meatman, 12", base top plate	10.00
Shaving mug, rose, floral gold	10.00
Emerald green water pitcher, Northwood Peach	5.00
Kamm 5, gold rim worn	6.50
Extension hatrack, 7 tipped pegs	3.50
Mustache o/s, "Forget-me-not" gold letters	5.00
Wooden coffee grinder, 1 drawer, clean	5.00
8 White ironstone plates, 7" diam.	6.00
Creamer, 2 handles, board behind lady, ea.	4.00
2 Toile cannisters, round, worn	3.75
3 scenes of Boston, ea.	3.75
Frosted glass slipper, big bow	5.50
Tole spice box, 5 spice cans, names	4.50
Custard glass tumbler, souv. gold trim	3.50
Old costume, black Taffeta skirt, lined	3.50
Broadcloth cape, silk fischi, braid trim	3.50

DORIS H. WILSON

HOMESTEAD ANTIQUES

Kennebunkport,	Maine
1. Beautiful Stella music box, carved mahog. case, 29" long x 22" wide x 14" high, fine	
case, 30" tall, floral disc records \$145.	
2. Victorian pedestal shaving stand, fine white marble top with one drawer, with swivel mirror above, nicely turned legs & intricate carved dec. around mirror, app. 6" overall, \$52.50.	
3. Mahog. d. l. table, one drawer, nicely turned legs, needs refin., meas. 42x16", leaves up, \$47.50.	
4. Tree of Life, pat. Portland glass mark, cov. sugar, \$12.50. water pitcher, \$15. 6 goblets, 4 with gold bands, 2 plates, \$8.50.	
Gold Luck oblong deep dish \$6.00.	
6. Festoon ped. cake plate, \$6.50. water pitcher, \$6.50.	
7. 12" Cut glass vase, roses & leaves cutting, \$12.50.	
8. Old unmarked Rose Medallion, 6 dinner plates, \$50. 6 T plates, \$25. 5 c/s, ea. \$10. white plates, \$45. very lg. platter 15" x 18", \$40. open vase, \$12.50.	
9. Ornate brassed metal clock, angel at top, running order, \$8.50.	
10. HP. Limoges & Austrian china, 6 dinner plates, 6 butter plates, 6 c/s, signed & dated, pale green background, with pink Mayflower dec., beautiful set for \$35.	
11. 12" Gorgeous Royal Worcester service plates, all over deer fruits & flowers, yellow predominating color, about 60 yrs. old, \$65.	
12. Lemon gold band, tody cups in sterling silver holder, w. st. demi size spoons, in original box (damaged) \$37.50.	
13. Rare Holtz Masse doll, 25" tall, shoulder & body marked, head turned, closed mouth, stationary eyes, slight crack over one eye, cov. by her wig, very slight cr. below eye, 2 fingers missing, original clothes, \$45.	
14. Very early wooden doll, 61" tall, high palmed hair do., wooden pink cheeks, arms & legs, peg jointed, feet damaged, original clothes, \$35. Furniture prices incl. crating — Trans. all item extra fe	

Collecting Here and There

• Dr. Albert G. Hess, Assistant Professor of Music at the University of Minnesota, Duluth Branch, is establishing an Archive of Musical Iconography. This archive will collect copies of works of art with musical subjects which will be at the disposal of scholars who wish to use them in order to investigate problems of an iconographical or musicological nature. This project is being realized with funds made available by the Greater University Fund of the University of Minnesota.

In its first state, the Archive will be concerned with Italian Renaissance paintings only. A catalogue of such paintings in American collections is under way. Dr. Hess would like to be informed about any such works which are in private collections or other out-of-the-way places. Any Italian picture painted between approximately 1300 and 1600 showing musical matter is of interest regardless whether the painting is artistically or historically valuable, and whether the musical detail is shown clearly or not.

• A modern general's analysis of

the Battle at Gettysburg was heard by members of the Civil War Round Table of the District of Columbia and a number of distinguished guests this winter.

General Carl A. Baehr, West Point graduate and combat expert of World War II, spoke on "The Artillery Battle at Gettysburg." The story of two Civil War artillerymen, E. P. Alexander of Longstreet's Corps, and Henry J. Hunt, chief of artillery of the Army of the Potomac were important in one of the greatest battles ever laid down on American soil.

The general spoke at a dinner meeting at the Army and Navy Club, Washington.

• Colonel Edgar T. Noyes, USAF, who is stationed at Kelly Air Force Base, Texas, is a HOBBIES reader interested in procuring relics of the period around 1812 which pertain to Samuel Wilson of Troy, New York. The phrase "Uncle Sam", personifying the United States government, was supposed to have originated with him. He was a government inspector at Troy and this may have caused

someone to start calling him "Uncle Sam", inasmuch as government articles coming through were marked U. S. Colonel Noyes is interested in old casks or containers used to ship Army supplies; these were marked with the letters EA and US. The

(CONTINUED ON PAGE 85)

MOSELEY BRENNER

Choice Antiques

227 E. 57th Street,
New York (22) N. Y.

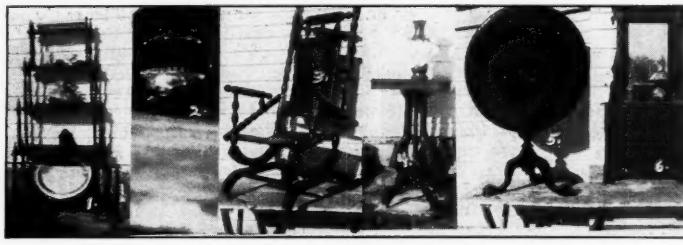
STAFORD PORTRAIT BUST, circa 1820. Bust of GEORGE WASHINGTON in blue coat and figured vest on marbleized pedestal, 8" high, \$30.
ANTIQUE SILVER SAUCER LADLE, Geo. II turned black ebony handle, \$15.
MINIATURE SILVER BOXES: Baskot with handle, \$17.50; Round box, 1 1/4" diam., \$12; Round box, topaz cut, 1 1/4" diam., \$15.
ENGLISH SHEFFIELD (Victorian) 1 pr. knife and fish server with bone handles, \$18; Asparagus tongs, 15; Gray ladle, \$3.
NAPOLEON III, MOLDED GLASS LIQUEUR SERVICE in Brass Inlaid Ebony Chest. 4 Quadrantal Decanters with chamfered corners and 16 liqueurs, molded with fluted panels. Ebony chest inlaid with brass string bandings. Length 11 1/4", \$100.

NOT ILLUSTRATED

7. Liberty Bell Platter (Lee, Pl. 117) \$7.50
8. Our Daily Bread Continental Bread Tray with Hand handles, \$8.50
9. Clear Diagonal Band Platter, "Eureka" inscribed through center (Lee, Pl. 136-2) \$5.50
10. Wildflower spooner, (Lee, Pl. 126-4) \$3
11. Feather 7" high compote (Lee, Pl. 57-3) \$4
12. Cape Cod open compote on low feet, (Lee, Pl. 115-4) \$6
13. Swan open compote (Lee, Pl. 77-3) \$6.50
14. Panel and Star creamer, \$3.50. Spooner, \$2. Swan (chips on edge of base) \$2. (Lee, Pl. 61-2)
15. Arch and Forget-me-not water pitcher, \$4.50. Spooner, \$2
16. Lattice Forget-me-not edge clear glass 7" plate. Center embossed in gold, scene of "Festival Hall & Cascade Gardens - World's Fair, St. Louis 1904." \$2.50
17. Cavalier Girl-In-the-Puff vase (high side 9 1/2" diameter at base, 3" high) \$2.50
18. Early wooden spice set, consisting of 7 firkin-like containers with names of spices on covers (2 1/2" diam. x 3" high) all nested in a larger hooped round box, marked "Spices" 9" diam. x 4" high. Fascinating! \$6.50
19. Framed oil print of New York Crystal Palace (11 1/2" x 14 1/2", plain 1/2" moulding, looks like a picture, 16" high). Embossed on mat "Printed in oil by Moore and Crofts, No. 1 Water St. Boston. Horsecar in foreground, men on horseback, and groups of women in bonnets and shawls. \$3.50
20. Postcard album, old, but in good condition containing over 500 postcards, views likely from 1925. \$7.50
21. Album of 200 greeting postcards (at least 100 embossed). Made in Germany. \$6.50
22. Original letter, written and signed by Henry Wadsworth Longfellow, dated Sept. 19, 1870. Good condition. \$10
Another partial letter (last page), written and signed by Longfellow, dated 1873. \$5
23. Evangelina by Henry Wadsworth Longfellow Special Bobbs-Merrill Edition, 1905. Illustrated by Howard Chandler Christy. \$3.50
24. Young America, 1888. Aldine Pub. Co. \$2.
25. Tip-toe Dancer (Chaser Series) 1893. \$2. Chaser series 1894. Estate of Laurine, 22. All in similar format and size. Only edges and corners of covers slightly worn. All 3 for \$5
26. Frank Leslie's Illustrated History of the Civil War, 1894. Inside of backstrap needs regluing. Few first pages rough at edges. A fine collection of stirring pictures. \$10

Please include postage for small items

fc



THE PINE SHOP

427 Pond Street Franklin, Massachusetts

TEL. Franklin 141-W-1

JANUARY SPECIALS IN NEW ENGLAND PINE

ILLUSTRATED

1. A graceful and perfect 5 shell whinotan, with pointed tiniels and cut-out design at top, (5 1/4" high x 26" wide at base, tapering to 19" wide at top, 2 bottom shelves are 9" deep - top shelves, 6", 7", 8" deep). Original walnut finish. \$22.50
2. Oval Victorian silver tray on lowest shelf (marked "Meriden Co. Quadruple plate 46/16") Center design of daisies, foliage and grasses with 1" wide embossed floral border, is in exquisite taste and beautifully executed. (17 1/2" x 13 1/2", wt. 3 1/2 lbs.) A real heirloom, so well cared for that resilvering is un-necessary. \$32.50
3. Iron hanging match safe (6 1/2" x 4" wide) on iron base, with top for burnt matches, ample match holder with hinged top below. All over raised design. \$4.50
4. Royal Bayreuth P. T. 8" vase on footed base 5 1/4" diameter, irregular scalloped top 3 1/4" diameter, swelling to 10" diameter at base of very decorative double handles. Full-blown roses painted against yellow background. Scroll handles and cut-outs at throat outlined in gold. \$16.50
5. Custard glass tumbler 4", with fan swirls and border in gold, and raised scroll design outlined in rose between panels. \$3.50 (Close-up photos of separate items available)
6. Good old platform rocker with spool turnings, carpet seal and back. Refinished in natural wood, sturdy construction and very homey and comfortable. \$22.50
7. Victorian walnut end table (15 1/2" x 30" high) Good original finish and perfect structurally. \$18 crated.
8. Victoria Carlbad Austria 13" vase. Top and bottom in deep blue, gorgeously flecked and outlined in gold with applied scroll handles in gold. Cupids and maidens in pastel shades adorn white background on which is raised scroll design. \$17.50
9. Fine mahogany tip-table (30" diam., 36" high) Cable edge, inlay in center, tripod base with claw and ball feet. Fine as to finish and structure. About 60 yrs. old. Versatile and decorative. \$39 crated.
10. Victorian doll's bureau (gingerbread top does not show in photo) (39 1/2" high, 17" high) Finish needs touching up. 2 miniature lamps included. \$14.50 crated.

Glass And China

Notes on

The Old Glass World

When Mrs. William Grieg Walker of New York State died a few years ago, the country lost one of its most devoted collectors of old glass. Through the co-operation of Mrs. Walker's sister, Mrs. Ripley Hitchcock, of Greenwich, Conn., we excerpt here and there from Mrs. Walker's memoirs of her early collecting life.

"It is not the purpose of this article to record the history of glass making, such facts are readily to be found in most of the books on "Glass". The purpose is to give some brief personal experiences during the past thirty years in the collecting of old American glass made by the hands of American artisans in the early years of our history, and including specimens from the various forty-four early factories long since closed.

"From these factories came the 130 pieces in my collection of "The History of America in Glass." These commemorative pieces marked great events and personages. The pressed glass manufacturers appreciated the commercial value of commemorating these historical events. At this writing this collection is the only one that has ever been assembled. There are individuals who have acquired a limited number of pieces. It is a great satisfaction to me after years of searching far and wide that this collection could be presented some years ago to the Brooklyn Museum by a group of donors, who realized its historic and educational value, and where it will be preserved for years to come.

"I first started my collection by purchasing twelve different patterns of Milk glass plates, and getting a dozen of each design. My first one I called the "Swirl Pattern" as there were no books on pressed glass in those days, many of the names I gave to various pieces. Some decorative soul had run red ribbons in through the open edge and pasted postage stamps all over the center, this was most frequently done. When these

were removed the plate of pure white showed its loveliness. Then compotes, bowls and vases lured me on to animal covered dishes, and before I realized it 250 pieces graced my dining room table. This Milk glass was considered the very cheapest, though I collected only the best.

"Later a deep sorrow came into my life and I had to move to a small home. Fortunately I still had the urge to go on collecting. People from one end to the other of Long Island knew me, and at all times of day and night they would telephone to say they had found at a neighbor's a beautiful piece of glass they thought I would like. I would call my faithful black chow dog, Kwei-She, named for a Chinese princess, rush out and off we would go to see the glass. People often said, 'Don't you get hungry going all day long and eating your meals at all hours?' But I said, 'How could I with my car full of Milk glass and Sandwich glass too?' No one knows unless they have collected the joy of finding some unusual piece and bringing it back home in triumph! It cheers one for the entire day and this collecting was a life-saver to me during the hard time when I had to readjust everything.

"I initiated the "One Man Glass Show," which was given at the Art Center. My sister founded this organization and was its president for many years. There my exhibitions and sales were held spring and fall and such presentations were costly. They were free to the public with lectures given by authorities on blown and pressed glass. I believe I initiated the idea in New York of assembling entire sets of one pattern. It took several years to complete each set, comprising from 26 to 125 pieces of which 35 were different sets. All this time I was also gathering "on the side", what I called the collection of the "History of America in Glass" or Commemorative Glass; this could not be purchased for I wanted it preserved for a museum.

"The first one to encourage me to increase this historical collection was William Henry Fox, our friend, the former director of the Brooklyn Museum. I then had about fifty pieces, which he thought most interesting and urged me to complete the collection, and he hoped in time the museum could own it.

"People often would say, "our dining room is French," or Italian, or English, therefore, we cannot use American glass." At one of my exhibitions I had five complete furnished dining rooms. The early American featured the "Bellflower Pattern", the Italian, with the "Baltimore Pear", the English, with the "Tulip and Saw Tooth", and the French showing the lovely "Lacy Sandwich glass; which is so like the French Baccarat because French artisans were employed at the factories. These settings proved that this American glass would go in all types of rooms and its vogue is still enduring.

"I've had many interesting experiences in my long years of collecting, as well as getting much benefit myself from this absorbing hobby. The helping of others has been a joy.

"One of my clients was a woman who had never had any interest in life, she had everything that money could give, and yet had poor health, and did not know what to do with herself. I convinced her of the wonders of collecting. She selected a lovely flower pattern of pressed glass called the "Bleeding Heart", and that started her. Off she went with her car and chauffeur every day over the country-side. She never bought any more glass from me for she thought she could buy it cheaper by hunting. She was helping the dealers and I was glad while she was also gaining strength by being out-of-doors and having pleasure, and occupying her in a worthwhile way.

"At one of my exhibitions a young man rushed in breathlessly and said Mrs. Blank, a dealer, had sent him

G. L. TILDEN

—Antiques— NORTHBORO, MASS.

Pair Bennington marked lions, both perfect, lovely colors, price \$100. Bennington celery or tulip vase, one at \$60, another ex. rare colors, \$75. Smallest size book bottles, \$25 and \$35, also hound handle ale pitcher made at East Liverpool, Ohio, marked, \$75. Dog on oblong cushion base on 4 feet, marked, August 16, 1841, John Thomas Potter, Willington, pottery, Gallenglass Glasgo, perfect, base 5 1/4" x 4", \$75. Pottery Toby with removable hat, 7 1/4" high, \$45. Six piece set of blue jasper by W. W. Hawkes, tenor hot water pot, sugar, creamer and waste bowl, all pieces perfect, \$125. Same set in Brown Terra Cotta with the widow for tin lids on covers with blue band of grapes and leaves, \$140. Other pieces of Westmoreland, in green lavender, red Jasper, pieces in basalt and enameled basalt, also moon light luster, Queen's ware and Majolica, a lovely bowl with the dancing hours, perfect, \$50. Cole Brook Dale early 1800's basket, all over with hand painted flowers even on handle, 12 1/2" x 7", \$100. Pair of hats, 9" perfect, very rare, \$300. Pair of busts of Louis 16th and concubine by Capo Di Monte, perfect, \$100. Cameo glass by Thomas Webb & Co. also by several French makers vases, lamps and candlesticks in canary, amethyst, blue, white opaque green, etc. by Sandwich Glass Co., also cup, plates, salts, sugars, creamers, compotes, deep plates, plates in lacy Sandwich & miniature pieces paperweights from \$25 to \$1000. By N. E. Glass Co. Sandwich, St. Louis, clucky Beakart, have some of the finest Battersby, French and Russian enamels Dresden Meissen, Chelsea, Spode Crown Derby, Capo Di Monte, Hoosier, Austria Beehive, new hall, leeds, Lowestoft, Delft, sevres & etc., Westward Ho pattern glass water pitcher, \$45. milk pitcher, rare, \$70. 5" tall cov. compote, the rare smallest size, \$65. creamer, \$25. sugar bowl, \$35. butter dish, \$35. Pair 8" tall cov. compotes, each \$50. 12 goblets, all original perfect, \$22.50 each. 12-footed sauce dishes at \$10 each. 4" size, oval compote, \$40. spooner, \$15. platter, \$20. This is from old collection.

LION PATTERN

Creamer, \$15; sugar, \$17.50; Jam jar, \$17.50; sauce dishes, \$6 each; Celery vase, \$15 each; Oval compote, \$32.50; Bread plate, \$17.50.

NEW ENGLAND PINEAPPLE

Sugar, \$25; Creamer, \$35; Wine, \$30; Champagne, \$30; Ladies size goblet, \$12.50; Egg cups, \$6; spooner, \$4; Honey, \$3.50.

HORN OF PLENTY

Sugar, 2 types at \$20 & \$27.50; Creamer, \$35; goblets, \$12.50; Egg cups, \$7.50 each; Honey, \$4; Celery vase, \$37.50; Plate, \$25; Lamps, \$35 each; Butter, \$25; Handle whiskey, \$32.50; Oval dish, 8x5 1/2", \$25.

BELLFLOWER

Sugar, \$25; Creamer, \$35; Single vine and double vine, water pitcher, \$45; All glass lamp, \$20; Spooner, \$4; Champagnes, \$25; Wines, \$22.50; Egg cups, \$7.50; sauce dishes, \$3 each; 3 compotes, \$15 each.

A FINE GOBLETS

Bellflower, \$5; 3 Face, \$17.50; Lion, \$15; Bullseye & Dia. Point, \$12.50; Ribbed Grape powder & shot, \$4.50; Bleeding heart, \$5; Ribbed palm, \$6; Inverted Fern, \$5; Mephistopheles, \$35; Westward Ho, \$22.50; Also large stock of other pattern glass, no printed label ask for what you want. Stamp for reply please. Satisfaction guaranteed or your money back. Goods sent Parcel Post. Ins or Express — No C. O. D. **fp**

DORIS S. BROWN

118 Standish Ave., So. Braintree 85, Mass.
Pink-House Lustre C/S, 2 @ \$12.00 each; 1 handless type \$10.00
Meissen X-Swords C/S, large, most fine one, flowers, lots gold 16.50
L. C. Tiffany, Favrlle, golden red, candy dish 8.50
Moss Rose coffee pot 12.00
14g. square dk. cranberry Bobechie raised berries, rare 4.50
Aqua lamp, 10 1/4" high, floral patt. font. 30.00
Leeds blue band salt 7.50
Sm. ITP. Amberina cruet, dear 23.50
Blue Cane Gypsy kettle 5.00
Blue wine, Prism- & Daisy 5.00 **fe**

THE ARMORER'S SHOP

ROLAND B. HAMMOND, Jr.
North Andover, Massachusetts

1. 2 Cardinal Bird goblets, each	\$ 4.50
2. Blue D. & B. mat, 1 1/4" tall	5.00
3. M. G. holder, Monkey, etc. Lee Vic. Pl.	
104. #6	7.50
4. Viking water pitcher	10.00
5. 4 Dia. Pt. champagnes, best type, 5 1/4" tall, ea.	10.00
6. West-Ho platter, 9x13"	22.50
7. Frosted Magnet & Grape spooner	6.50
8. Water coffee pot, 11". F. Porter. Near mint.	18.00
9. Ruby T.P. vintage etch. Boat shaped bowl, 9 1/4"	12.50
10. Same tankard water pitcher	15.00
11. Maple Leaf 10 1/4" plate	8.50
12. Ironstone mold, grapes, etc. 7x5"	6.00

BIRCHLANDS

ETHEL HALL BJERKOE

Woodbury,

Connecticut

Covered sugar, TREE OF LIFE, Portland Glass Co. \$12.50
Peacock blue IVT GAS SHADE, 4" diam. at base 9.50
Square clear glass CANDY JAR with cover. To top of jar not including cover 9 1/2", 4 1/2" square 5.00
Very fine blown green SADDLE BOTTLE, 13 1/2" tall 5.00
SQUARE FUSCHIA cake plate on standard 8.50

PLATES

9 1/2" "Columbia," W. Adams & Son, light blue 4.00
8 1/2" "Isola Ville" W. Adams & Son, light blue 3.75
12" Chop plate, Elite Limoges. Very lovely scalloped edge with gold trim. Border of small full-blown pink roses. Center medallion of same small roses 12.50
5 7 1/2" Plates. Scalloped edge. Dutch scenes, each different in rich cobalt blue on white. Marked with vase-like symbol with Crossed Sword and letters R. C., Germany, and DELFT, each 7.50
Set of 6 DESSERT PLATES, handpainted, Bavarian, "Mes Favoris" Spray of large white, deep rose and pale pink roses against a green background shading to cream on opposite side of plate. Narrow gold rim, set 18.00
Everything guaranteed as advertised. — Carrying charges extra — No C. O. D. **fp**

TEA LEAF LUSTRE: Coffee cups & saucers, rare extra size, beautiful unwnrn 8 for \$85; 2 oval saucers, \$3 each; Oblong platter 11x15 1/2", \$7.50; 10 sq. butter pats, \$1.75 each; butter lid, approx. 5" square, \$3. **fp**

DEEEL & PINE butter dish, \$15.

IRONSTONE, outstanding ribbed gray tureen, (fruit final) tray, silver ladle, \$21.

SPANISH LACE, opalescent swirl sugar shakers, \$5.

FLASKS (pt.) Cornucopia — McKeear, G. III, 4, olive amber, \$10; Eagle, G. II, 24, Aquamarine, \$7.50.

C. W. WHITMORE - Box 75, Burbank, Ohio **fp**

MRS. GEORGE L. BEARE 210 E. Adams St. Sandusky, Ohio

Pair GALLE Cameo atomizers, unusual colors and cutting; NICHOLAS LUTZ miniature vase, lace stripe, 2 1/2" high, clear with white threads. BURMESE dull finish rose bowl, small size. BURMESE dull finish toothpick holder square top, pale color, artistic decoration, \$22. CRANBERRY DIAMOND QUILTED milk pitcher, 7" high, floral decoration, \$25.

PAIR EVERS pink satin glass 9 1/2" high, delicate decoration with beaded trim, \$60.

BLUE DAISY & BUTTON boat shaped dish.

PINK THREADED rose bowl, crimped top, white lined, \$27.50.

PINK shaded cased glass creamer 5 1/2" high, amber applied handle.

AMBERINA Honeycomb water pitcher olive amber, deep red reversed, bulbous, round bottom, \$38.50.

SANDWICH glass creamer 4 1/2" high, drape pattern, stippled hearts and diamonds under spoon, \$35.

PINK SATIN cracker jar shells, enamel floral decoration above, \$35.

WHITE SATIN Hobnail gas shade 2 1/4" band of yellow inside flaring ruffled top.

MILK WHITE heart plate, small size, \$7.50.

VASA MURRHINIA vase 5 1/4" high, pink, red, yellow, green & white mica flecked, \$7.50.

FLUTED BRILLIANT perfume bottle, gold trim on stopper, \$4.50.

MILK WHITE glow lamp, Tibbets Pl. 6, #17, \$5.

MILK WHITE Uncle Sam hat, no paint, MIL- lard 198, \$3.25.

SAWTOOTH miniature set, covered butter, open salt, pepper and spooner, \$10.

GOLD BAND fine white china covered gravy on attached stand, matching ladle, \$10.

ROSETTE 9" cake plate with handles, Lee 106, \$4.50.

FAIRY LAMPS NO REPRODUCTION — STAMP PLEASE TRANSPORTATION EXTRA **fp**

THE OLD HOUSE

Buzzards Bay, Massachusetts

Diamond Medallion goblet \$2.50
Flat Diamond spoonholder 2.75
4 Hobnail, pointed tops, sauce dish Ea. 3.50
Brise 8 1/4" plate 4.75
Sulphur celery vase 5.50
Roman Rosette platter 6.50
Liberty Bell open compote 7.50
Spring water pitcher 8.50
Bulldoggy Fleure de Lys compote 15.00
Cranberry enamel decoration tumbler 12.50
Yellow 3 Panel low footed compote 5.00
Amber Basketweave water pitcher 10.00
Transportation Extra No Reproductions **fp**

HELEN RYDER

360 Bald Ave., Bald-Cynwyd, Pa.

BUTTERFLY AND SPRAY handled mug Kamm III P. 46 6.50
ROSE IN SNOW handled mug (In fond Remembrance) 5.00
CUT LOG handled mug 5.00
PINEAPPLE handled mug 5.00
MAPLE LEAF plate 10 1/4" inscribed "Let us have Peace" head of Grant in center 8.50
FLOWER POT relish dish 7x1" 3.50
STRAWBERRY syrup jug Lee Pl. 151. Crimped metal top 10.00
WILLOW OAK covered sugar 7.00
D. B. & C. medium footed bowl 8x3 1/2" Kamm IV Pl. 44 6.00
LATE BUCKLE spoonholder 4.50
FLEUR DE LYS match holder 3.50
LACY DAISY creamer Kamm II Page 73 5.00
2 CURRANT goblets, each 4.00
3 CURRANT saucers (cable edge) each 2.50
GOOSEBERRY spoonholder 3.50
ALL pieces perfect unless otherwise marked. **fp**

POSTAGE PLEASE

LAIRD'S ANTIQUES Morristown, Minnesota

Dee & Pine Tree - 2 cov. sugars, \$15 ea.; 1 cov. butter, \$15; 9 footed saucers 3x4", \$6 ea.; Moon Sh. - covered sugar, \$13; 1 large saucer, \$3.50; Sh. - covered sugar, \$10. **fp**

Diamond Quilted champagnes: 1 blue, \$8.50;

1 amethyst, \$9.50; 2 powder blue, \$8.50 ea.;

10 clear wines, \$4 ea.; Ftd. saucers clear, \$2.50 ea.; blue and amber 2 sizes. Amber cov. butter, \$14.

12 Stippled Bellflower, \$6.50 ea.; 1 Ribbed Ivy, \$8.

1000 pieces of Minton, \$10 ea.

(We guarantee every piece of glass sent out.

in that pattern) have our label on them. A wise buyer does NOT ACCEPT glass that does not have

the dealer's label on it.) **fp**

Collection Minton, \$10 ea.

GRACE M. TOSPON
73 Prospect Street,
Utica, New York
Formerly Harmon-on-Hudson

White Ironstone soup ladle, others decorated. Pink overlay bowl, silvered frame. Portrait plates: Queen Louise, George-Martha Washington and others. Caster with 5 D. & B. bottles, silver good. Cruets: cranberry, amber green. Cut glass signed Hawkes pitcher, 6 tumblers and pair. Peachblow rose bowls. Haviland dinner setting for 12. Large pine barber's mug rack. Pair Bisque, Josephine-Napoleon. Pair rare exquisite plates, cobalt blue gold. Patch box sevres, each \$10. English cut glass peg lamp, complete. Vaseline, cake dish, bowl, compote, etc. Copper, tin, glass, complete. Vases, blue, gold decoration, Queen Louise. Bone dishes, butter pots, cracker jar, chocolate pots. Lovely dresser trays. Lovely lamps compote, lovely G.W.W. lamps complete wired. Pickle casters, all complete colored glass. Ball globes of distinction; china for painting. WANTED: Gibson girl Royal Doulton plates, head scenes, all white ironstone soap dishes.

The Covered Wagon

Post Office Box 270,

Galesburg, Illinois

STATES PATTERN GLASS: Alabama water pitcher, \$7; Colorado frilled 9" bowl, \$6; green Colorado dish, tricorn shape with ring handle, \$6.50; Indiana cruet, \$6.50; Maine syrup jug, \$12.50; Mississippi opalescent 9" bowl, \$7; Missouri flat sauce, \$2.50; Texas toothpick holder, \$3.50. GOBLETS: Atlas, Lee Vic. 26, \$7.50; Cabbage Rose, \$8.50; Chain with Star, \$2.50; 3 Dakota, plain, each \$5; Fine Cut and Block, \$6.50; Swirl, Lee 146, \$8.50; 2 Teasels, Lee 96, each \$8; apple green Two Panel, \$10; Waffle and Thumbprint, 6 1/4", \$10; apple green Wildflower, \$12.50. OTHER PATTERN GLASS: 3 Bull's Eye variation w/ stems, Lee 50, each \$6; 9" bowl, 4 1/2" footed saucers, each \$4.75; Horseshoe 9" saucer, \$11.50; clear and amber Leaf and Flower celery vase, Lee Vic. 50, \$10; 2 Spear Point tumblers, Millard 1-40, each \$4.50; Teasels water pitcher, \$8.50. PATTERN GLASS COVERS: Colorado sugar: green Dewey butter; Frosted Circle 5 1/4"; Grasshopper 7 1/4", etched; Horseshoe 5 1/4"; Southern Ivy 5 1/4"; Lee 166: Spring 6"; Stippled Forget-Me-Not 6 1/4"; Teardrop and Tassel 5 1/4"; amber Thousand Eye 7"; 3 knob finial; Tulip 5 1/4"; Lee 54; Viking 5 1/4". Satisfaction, or Your Money Back

CABBAGE ROSE compote base, 8 1/2" x 8 1/4" \$7.00
 FROSTED MAPLE LEAF oval 10" bowl, R. W. Lee, Pl. 443, 6-A 7.00
 BEADED DEWDROP sherbet cups, 5, ea. 1.50
 PRESSED DIAMOND Points footed spooner, (buttermilk) scarce 4.25
 PANNELED THISTLE footed plate, 6 1/4" 3.50
 Clear POINTED HOBNAIL toilet bottle, orig. top, 7", pontil & perfect 7.00
 Daisy & (oct.) Button boat, 10x3 1/2" 4.00
 Transportation Extra— Satisfaction Guaranteed

MRS. SUSAN BARANYE
 5721 Prentice St. Cincinnati 27, Ohio

7" M. W. Pan. Hobnail plate \$3.00
 Green & white mottled End of Day vase 3.50
 Jacob's Ladder scalloped edge compotes low, \$3.50; tall, \$4.50; both \$7.00; relish 1.75
 tuby perfume, silver decoration; matching stopper 4.50
 John Edwards 12 1/2" Thistle platter 9.00
 Large colonial H. Lee, Lined bouillon; roses 3.00
 Near D. & B. celery tulip shape 4.00
 Mail Order Only— Express Extra
 MRS. EVELYN R. EDWARDS
 Hall Avenue Henniker, N. H. fe

ZIMMER'S ANTIQUE CORNER
Waterford, Wis.

3 Face compote cover 8" inside rim \$5.50
 8" Finecut vaseline covered compote 16.00
 2" D. & B. hat clear 3.50
 Stippled Dahlia water pitcher 8.50
 Brilliant blue glazed Toddy jar covered, rare 19.50
 Clear D. & B. ash tray 3.50
 Diamond Quilted vaseline compote open, high standard 15.00

MAUDE B. FELD
16 Heights Road (Rosemawr Section), Clifton, New Jersey
 Phone for an appointment: Prescott 9-0840
 (2 minutes from Passaic Avenue, Clifton exit on Route S-3)

FOR SALE

1. GLORIOUS LARGE 9" WEBB CAMEO VASE, deep Cranberry, finest cutting of Open Rose, buds, leaves, butterfly; RARE STERLING SILVER SERVING PIECE, 3 color Webb Cameo handle; 30 pieces of Webb and Galle, including rare bowls, covered pieces, vases, all in the finest possible workmanship.
2. EXTREMELY RARE MT. WASHINGTON PEACHBLOW, shading blue to pink, SMALL CREAMER & MATCHING SUGAR on foot, berry underneath; TALL AGATA BUD VASE; SIGNED WEBB BURMESE DECORATED VASE; FINEST & LARGEST COLLECTION OF 19TH CENTURY AM. GLASS.
3. SIGNED "L. & C. GLASS" TALL JACK-IN-PULPIT Vase, finest I have ever seen; rare coloring; UNIQUE SIGNED "TIFFANY" VASE, brilliant sapphire blue cased with black; 25 other rare & beautiful signed pieces.
4. RARE LARGE SQUARE & HELL & TASSEL COVERED COMPOTE; Sq. Water Pitcher, Cov. Sugar, Butter, Jelly Compotes; RARE Pair Flat Vases; Celeries; Oblong Platters; Large Water Tray, Creamer, etc.
5. EXTREMELY RARE APPLE GREEN WILDFLOWER CORDIALS, Champagne, Goblets, 10" Plates, Oblong Cake Basket, wire handle, Square open flaring compote, Fish, Sauces, etc.; also Apple compote in this pattern in Clear, Blue, Amber, Vaseline, EVERY PIECE GUARANTEED AUTHENTIC.
6. COLLECTION RARE ANIMAL COVERED DISHES, including MILK WHITE SWAN WITH UPLIFTED WINGS, original decoration; M. W. Hen with amber glass head on oval lace base; RARE M. W. 5" Hen with AMETHYST HEAD; Vaseline dated Swan; 25 more outstanding rarities.
7. RARE ASHBURTON FLIPS, 3 sizes; HANDSOME Water Pitcher; Creamer; matched set of Parfaits, Pint Decanter, original stopper, Bar Tumblers, Whiskies, Jars, Alms, etc.
8. COLLECTION CREAMER SLAG, cactus pattern, including RARE ICED TEAS; Water Tumblers; Milk Pitcher; RARE COV. SWEETMEAT; Open Compotes, several sizes; Cov. Dolphin, flying fish finial, etc.
9. 4 RAINBOW MOTHER OF PEARL SATIN GLASS 8 1/4" Plates, fluted edge; Set of Mother of Pearl miniature Rose Bowls, assorted colors; FINEST PINK M. OF P. DIAMOND QUILTED LARGE URN I HAVE EVER SEEN; 2 LARGE PUNCH BOWLS; finest selection Satin in the country.
10. CRUETS: Staffordshire Hens; LACY SANDWICH; Slag; 100 listed Lee patterns, clear & colored; AMBERINA; Cranberry; other collector's items.

**SWARTZ
 ANTIQUE SHOP**

1738 Niles-Buchanan Rd.,
 Niles, Mich.

Nice banquet lamp, not wired, \$27.50.
 3 Nice cocoa pots, ea. \$7.50.
 Cut glass water pitcher, \$12; cr. & sg., \$8.

Photo of items above on request
 PATTERN GLASS Feather: 8" cake-stand, \$3.50; Spoonholders: Drapery, \$1.50; Blockade, \$3.50. Paneled Forget-me-not creamer, \$4. Hamilton sugar base, \$2. Butter tops, Eyewinker & Snail, ea. \$2. Melon tin mold, \$2.50.

HELEN M. WHITE - HOUSATONIC, MASS.

6 8 1/4" Wheat Ironstone plates, splendid condition, ea. \$1.75.
 6 Ironstone footed, fluted Toddy cups, ea. \$2.50.
 6 Ashburton egg cups, ea. \$3; sugar, chip under lid, \$13.50; 7 saucers, ea. \$1.25.
 Ball & Swirl goblet, \$3.50; open sugar, \$3.75; 2 footed vases, ea. \$3.
 3 Liberty Bell footed saucers, ea. \$3.25; 1 chip underneath, \$2.
 Ruby black covered sugar, some wear, \$5.50.
 Blue Onion tea tile, \$6; all china tea strainer, \$4.
 Blue Onion tea tile, \$6; all china tea strainer, \$4.

MAJOLICA

Majolica tobacco jars, Duck 5 1/4", \$9.50; Alligator 7", \$15; Monkey 5 1/4", \$10; Frog 6", \$15. Majolica smoking sets floral, \$16.50; Castle & Pond, \$16.50; Arab at Well, \$16.50.
 12" Pondilly compote high standard, 3 storks, \$35. Sugar bowl bases, Bellflower, Egyptian, ribbed palm, open rose, barberry, pressed leaf, Forget-me-not in scroll, Grape & Festoon, Bapte Medallion. Each \$4.
 GOBLETS: 3 Inverted Fern. Each \$4; 2 Cardinal Bird. Each \$3.50.

MARY H. HEBERGER
 413 Temple Street
 New Haven, Conn.

UNA M. GREENE ANTIQUES Massachusetts

6 Newly caned and beautifully decorated chairs,	\$18.00
2 China toilet water bottles, handpainted original decorated stoppers, \$8.00 and	5.00
4 China footed salt dishes with china spoons pink, green, peach, blue, Germany, lovely, each	2.50
Amberina, deep fuchsia vase in silver plated holder	28.00
Ironstone gray dish and tray	10.00
Stamp please—Transportation extra	1.00

MRS. MAY B. OXX

147 N. Fulton Ave. Mount Vernon, N. Y.	
Blue HOBNAIL with Th. base water pitcher	\$20.00
Blue HOBNAIL round tray, 11 1/2" diam.	12.00
Frosted HOBNAIL cov. dish, amber top and	
lid on lid; 5 1/4" diam. 2 3/4" deep	15.00
PALMISTINE goblets, 2, each	2.75
Apple green THOUSAND EYE rect. bowl, 8 1/4" x 5 1/2" x 1 1/2"	7.50
Lime green 2 PANEL bowl, 7x5 1/2" x 2"	7.50
TULIP sugar bowl base, no lid (Lee, Pl. 42)	6.00
SWIRL clear 8" plate (Lee, Pl. 69)	3.75
Signed GALLE vase, 6 1/4" high, 2 sides flat, long siren neck, all over design of red vines and green ferns	18.50
Blue THOUSAND EYE lamp, clear glass font	23.50
Shipping charges extra	
General list of small antiques sent on request	fp

HENRY REISS

2223 Cortelyou Road
 Brooklyn (26) N. Y.

Amberina I. T. cookie jar	\$30.00
Vaseline glass footed canoe	9.00
Vaseline glass compote	15.00
Satin glass bowl applied legs	20.00
Galle glass bowl, 11x3 1/2"	30.00
Galle glass vase, 13x4"	25.00
Transportation Extra — Send Wants	fp

ALICE N. FOLEY

Antiques
 1355 Main Street
 Worcester 3, Massachusetts

Sparkling white T&R Boots Ironstone covered sugar bowl, "Sydenham Shape"	12.50
Brown and white handleless cup & saucer "Fountain"	7.50
Alcock medium blue Ironstone waste bowl "Cologne"	8.50
Dark blue, 16 1/4" x 13 1/4", oval platter "Alhambra"	15.00
6 10" James Edwards Ironstone plates, each	3.25
7 1/2" Brown and white plate "Chinese Pastime"	3.75
5 1/2" Doulton's blue "Watteau" creamer	7.50
	fp

CENTURY SHOP	
2056 Westwood Blvd. West Los Angeles, Calif.	
Clarke Fairy Lamp	Diamond Point Pattern
5" high, 1 blue, 1 amber, each	\$16.50
Tiffany bowl 3x8" signed L.C.T. Faville,	
etched leaves in base and inside rim	22.00
Cup Plate dk blue eagle and 13 stars No. 16.	
McKearin—100 most wanted cup pl.	32.50
New England Pineapple compote, 4x7", minor	
base cracks	12.00
Birdcage vase, turquoise, 10" tall	14.50
Hound Dog Bottle, rare small size, green	8.00
Staffordshire pigeon on nest, 8 1/2" long, 6 1/2" tall	29.50
Royal Bayreuth duck pitcher, Black cornithian pitcher, and Corn cup and saucer (demi) each	8.00
Blue and white German porcelain spoons, 9 1/2" long, each	6.50
Frosted Pink Bristol vase, silvertop 4" h. 3 1/2" diam.	7.50
Tiffany type vase, 7 1/2" peacock plumage design	11.50
	fp

MRS. HARRY SEITZ, JR. 2507 Olyphant Avenue

Scranton (9) Pa.

Write for Detailed Description of China
ALLERTON'S CHINESE PATTERN: Cups & saucers, ea., \$6.75. 9" plates ea., \$3.50.
MOSS ROSE TEA SET: Service for six. Early unmarked. Fluted, coral line trim. Deep cups and saucers, 5 1/4" plates, 1, 9 1/4" plate. Pot, sugar, creamer, bowl.
CARD TEA SET: Fine transparent china. Marked and patented Czechoslovakia-U.S.A. June 29, 1926. 4 plates, Heart, Club, Spade & Diamond. Sugar, creamer & pot nested. Lovely shade of pale green luster, Mother of Pearl trim. The perfect answer for the unusual Wedding Gift. Never used.
PATTERN GLASS: STIPPLED GRAPE & PES-TOON, 4, 4" saucers, \$2.75. GRAPE BAND: 6" saucers, \$2.25. Scarce. Write.
GOBLETS: Ea. \$6. 5 DEER & PINE TREE: 2 CLO. 6 THUMBPRINT: 2 rows, barrel type, at ea. \$5.00. COLONIAL: Crooked, has amethystine tints. Collector's item at \$5.
Transportation Extra. Merchandise sent express collect. Include Parcel Post for small items. Stamped self-addressed envelope for reply.

New Arrivals from Europe of fine, old, selective pieces

BALABAN GALLERIES - Mrs. H. Langer
77 East Van Buren, Chicago 5, Illinois
Tel. Wabash 2-9573

ANTIQUES — The past with a future

OTTO J. WILT R.D. 3 Stoystown, Pa.	
G.W.T.W. red satin glass lamp, 28", complete and perfect (not wired)	\$35.00
Hand pattern covered compote, 12" high, hand clutching bar finial	11.00
Pr. hand painted celeries, each \$6; pair	11.00
Moon and Star 9" berry bowl	5.00
Moon and Star celery	3.00
Turkey iron bank	3.00
Galloping horse	2.00
Mechanical banks:	
Dog on turn table	21.00
Tammany	12.00
Bucking mule	26.00
Ex. cond. and orig. pattern pitchers, art	10.00
Clear and perfect patterned pitchers, art	5.50
Green-white end of day qt. pitcher, Perfect, clear app. handle and rough pontil	12.00
2 matching tumblers, \$3 each or both	6.00
Beautiful and rare frosted Hobnail in diamond high standard open compote, 8" diam.	11.00
Frosted swirl water pitcher and 11" matching tray. Seldom seen today, both	15.00
Lithopane stars (no cover) 6 1/2" high, porcelain. Bismarck in bottom. Ex. cond.	18.00
Cut glass napkin ring	3.00
6 Cut glass salts	3.00
4 Cut glass tumblers, all brilliant	7.00
150 Goblets; 700 pcs. pottery. — Write.	
Postage Please	fp

The Pioneer's Household

(CONTINUED FROM PAGE 48)

quite comfortable with a lower woven seat. Some of the men set up their own turning shops and produced articles of beautifully wrought furniture, while others made rush-bottom chairs, and for these they gathered loads of bull-rushes in nearby sloughs and stored them in the attics for use during the rest of the year. The rushes, of course, had to be soaked before they could be used. Still other workers specialized in the little foot stools which were such a necessity for the housewives of those days of cold floors. If we had looked into those early primitive homes we would have seen, occasionally, a cupboard with at least glass top doors which was the particular pride and joy of its owner. Glass was difficult to find and preserve for travels in those days of slow and difficult transportation.

The wooden beds, many with rope springs, had very high head boards and lower foot boards. These were almost always carved and stained, and often of fine workmanship. One of these early bedsteads was an outstanding example of hand craftsmanship. The posts were topped with carved bee hives, and a similar design adorned the center. At the top of the bed was the wooden replica of a chicken hawk, while on the foot board there were carved leaves, scrolls, a bird, rabbit, and several different types of dog heads! For these beds straw or corn husk ticks were used, and these were washed, dried, and refilled with clean straw or husks at least twice a year. Occasionally there were feather beds on top of the straw ticks. When they had been freshly filled they would be so fat and rounded that for a few nights it was difficult to avoid slipping off. And how they sank down and down into those deep, deep feathers which

would seem mountainous to a child. Many of the cabins needed the little trundle beds which could be pushed under the beds when space was limited.

The early red and native pine floors were kept spotless by scrubbings with sand. When there was time, the women wove rugs and carpets on the hand made looms.

Besides the furniture craftsmen there were carpenters who built wagon shops, and along with the wagons and wheel barrows, rougher furniture and coffins, and farmer's implements, they also made the necessary household articles of tubs, barrels, churns, and buckets.

If we had looked again, into one of those early primitive homes we would have seen, occasionally, a cupboard with at least glass top doors which was the particular pride and joy of its owner. Glass was difficult to find and preserve for travels in those days of slow and difficult transportation.

The wooden beds, many with rope springs, had very high head boards and lower foot boards. These were almost always carved and stained, and often of fine workmanship. One of these early bedsteads was an outstanding example of hand craftsmanship. The posts were topped with carved bee hives, and a similar design adorned the center. At the top of the bed was the wooden replica of a chicken hawk, while on the foot board there were carved leaves, scrolls, a bird, rabbit, and several different types of dog heads! For these beds straw or corn husk ticks were used, and these were washed, dried, and refilled with clean straw or husks at least twice a year. Occasionally there were feather beds on top of the straw ticks. When they had been freshly filled they would be so fat and rounded that for a few nights it was difficult to avoid slipping off. And how they sank down and down into those deep, deep feathers which

Well-known among the first complete dinner sets that the pioneers were able to preserve was the Royal Ironstone china, with a moss-rose design, made in England by Alfred Meakin. Many of the pioneers felt that the bread and meat baked in the hot coals of the early fireplaces could not be surpassed for flavor. Tea was precious too, even costing as much as \$5.00 a pound in some of the off places.

Perhaps those pioneers enjoyed their homes and food with greater relish, and hunger is a fine sauce, than we do in these days of electricity and mechanical gadgets.

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Mechanical bird cage of brass. Three normal size birds inside; one Red Bird on perch, one Blue Bird, and one Yellow Canary sitting below the Red Bird. Each sing, move tail, head and beak as they sing as a real bird does. Size of cage: 16" long, 11" wide, 25" high. Large ring at top to hang. Base is 5 1/2" high, of wood decorated in sprays of flowers in original gold leaf that the brass cage sets on. Each bird sings its own song in the bird cage described. All original and fine condition. Very old. Write.

No. 2 Uncle Sam mechanical bank all complete and working cond. Door on back of bank missing only. Write.

A complete line of Authentic Antiques at all times.

Write Wants — Express Collect fp

GEORGE A. HELLER Espy, Penna.

BLANCHE SWINK 23 Proctor Blvd. Utica 3, N. Y.

Owing to change in family affairs I am going to dispose of my large collection of old dolls. Beautiful kid body dolls, fine German bisques, lovely china heads, blonde and blond, miniatures. Schoenhut clowns and circus animals. China, bisque, celluloid and composition a.d.s. Doll dress and fine old materials, shoes and accessories. All the above are in very good condition and priced reasonably. Write your wants.

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COLLECTED HERE & THERE

(CONTINUED FROM PAGE 79)

EA stood for Elbert Anderson, Jr., a contractor for Army supplies. Col. Noyes is also interested in other relics which pertain to Samuel Wilson, and will be glad to hear from any readers who may know the whereabouts of such memorabilia.

● More than 40,000 visitors each year visit Fredericksburg, Va., museum to view relics of President James Monroe, formulator of our country's basic foreign policy.

The brick building where the president began his law practice in 1780, with his personal effects, was established as a museum 25 years ago largely because of the efforts of his great-great-grandson, Laurence G. Hoes of Washington, D. C.

The rambling structure is furnished with the original furniture, including a desk with a secret compartment on which President Monroe penned the Monroe Doctrine in 1823, warning European powers to keep out of the Western Hemisphere; mirrors, pictures, vases, and many belongings of the President's wife. Her jewelry, piano, and gowns are displayed to illustrate her influential part in Monroe's life.

Although Monroe died in 1831, his spirit is becoming now more appreciated. In fact, mail is still being received at the residence and, as a matter of record, one die-hard insurance company recently solicited him for a life-insurance policy.

● Eight covered bridges are still in actual use in Maryland, according to a recent newspaper article, and another is still in existence. Built during the last century, none can be exactly dated.

All of the really historic bridges such as the one at Harpers Ferry are gone, and some of these last eight are deteriorating rapidly, the article states.

Locations of these bridges are: Owens Creek bridge, near Roddy, shortest covered bridge in Maryland; the only two-span bridges, Fishing Creek near Lewistown and Frederick, rebuilt in 1889, and two-span bridge near Rocky Ridge; one on Big Elk Creek near Fair Hill, Gunpowder Falls bridge near Hereford; Jericho bridge near Jerusalem; Gilpin's bridge near Bayview, Maryland's longest covered bridge (no longer in use); Park Rolling Mill bridge near Elk Mills, longest of Maryland's covered bridges and in worst condition; and Bynum Run bridge near Abingdon.

Among rarely-exhibited doll collections which made New York headlines during Christmas was the collection of Mrs. Julius L. Rassner of Brooklyn. She also showed her dolls over two television programs, the

Nancy Craig program and the Margaret Arlen program.

The collections, as well as some modern dolls, were exhibited at a doll show held by Martin's Doll House in Brooklyn from November 28 to December 24. The Children's Museum lent some of its historic dolls for the occasion, including its figures of Gandhi, Einstein and Roosevelt, and the famed Lenci costume dolls from Italy.

Hundreds of school children toured the display with their teachers.

Mrs. Rassner, a chic, well-groomed young modern, showed her collection of French fashion dolls which included the following:

A doll made in 1865. The Nurse-maid made in 1880 which includes a carriage and baby, a Flapper doll of the 1920's, the Lady of 1865, and three dolls of 1885 in a tea party group, all daintily and finely dressed.

Old dolls excell modern dolls in mechanical features as well, Mrs. Rassner explained. In her group, "Bashful Benny", about 50 years old, jigs up and down and turns his head from side to side when wound up; "Scherherazade" convolutes her body and waves a tamborine; a doll mounted on a mechanical bicycle which he steers; a laughing doll riding on a swing which swings; a girl doll on a sled which changes her features; as well as an early walking doll were shown.

There were "wetting" dolls as early as 1860, said Mrs. Rassner. These dolls had hair embedded in wax heads strand by strand, to look more real.

● The sound of Civil War cannon and the smoke of battle could almost be heard and seen last month at a meeting of the Civil War Round Table, held at the Army and Navy club, Washington, D. C. Military atmosphere was pretty thick as Maj. Gen. Ulysses S. Grant III, expounded the inside story on his famous grandfather, the first General Grant.

Members of the Round Table heard more about Grant in the month's news letter too; they were reminded that many Washington streets were named after Civil War militarists, including one which leads to the handsome monument, and is named after the General.

A book review by Bruce Catton of "Divided We Fought", for The Nation magazine, was also quoted. This book contains 300 to 400 of the best Civil War photographs and sketches, by Brady and other photographers of that era. Included are striking portraits of the generals—"McClellan, handsome, irresolute and stuffy, complete in Napoleonic pose . . . and Grant, slouchy and unbuttoned, leaning against a tree, the rock-hardness of him somehow showing through."

Other streets in Washington, D. C., named after Civil War general officers are: Ames, Banks, Clay, Dix, Eads, Foote, Hunt, Kane, Lee, Mead,

Ord, and Polk. Grandsons of two, General J. G. Ord and Commander Richard D. Hunt, are also members of the Round Table.

● Collector's items of yesterday and today, with a forecast for the future, were shown by the Corning Glass Company this winter at the exhibition gallery in New York City.

Outlining the struggles of glass workers to produce high-quality American glass expressive of New World ideas, the exhibit consisted of nine cases of old and new glass.

The early European influence was shown in examples of American and European glass of the 17th and 18th centuries; the South Jersey tradition, characterizing the very personal style developed by Caspar Wistar and his followers in New Jersey; and examples of Middle West glass and its transplanted techniques from the East of the late 18th and early 19th century were on exhibit.

Commemorative pieces of England and America, popular molded flasks and the rare small engraved pieces, made collector's mouths water.

America's most revolutionary contribution, examples of development of methods of mass production initiated during the early 19th century consisted of blown, three-mold and pressed glass. Containers and jars illustrated perfection of other methods.

More modern glass was typified by examples of "Art Nouveau", new glass forms developed by artisans in the early 1900's; and contemporary glass pieces of Scandinavia and America showing the current trend of sparkle and transparency in glass.

VALUE OF BOOKS IN THE MIDDLE AGES

A Countess of Anjou, in the 15th century, paid for one book, 200 sheep, 8 quarts of wheat, and the same quantity of rye and millet; and in early times the loan of a book was considered to be an affair of such importance, that, in 1299, the Bishop of Winchester, on borrowing a Bible from a convent in that city, was obliged to give a bond for its restoration, drawn up in the most solemn manner; and Louis XI. (in 1471) was compelled to deposit a large quantity of plate, and to get some of his nobles to join with him in a bond, under a high penalty to restore it, before he could procure the loan of a book which he borrowed from the faculty of medicine at Paris.

— From "WALDIE'S LITERARY OMNIBUS", Volume I, Number 11, March 17, 1837, Philadelphia, Page 6.

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FOR DISTRIBUTOR TO
DEALERS.

Just unscrew and replace oil lamp burner with a Nalco Adapter (complete with switch and cord). . . . Faithfully preserves appearance of the old burner.

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Oilite Adapters:

(Upper L.): Accommodate standard-base lamps—for practical working and reading light.

Rayo Burner Adapters:

(Right): Accommodate standard lamps—replace burners used in large, round-wick Rayo-type oil lamps.

Candelabra Adapters:

(Left): Accommodate candleabra-base lamps—for candle-light glow.

Electric Wick Adapters:

Accommodate Nalco Wick-O-Lite lamps—for low light of burning oil wick. (Not shown)



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Write for literature and prices.

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Value Guide To...

Price \$1.00

CHESTNUT HILL FARM

R. F. D. 1 Hudson, Ohio

CHINA

Limoges butter dish base, scattered pink roses, N. H. edge flake. Nice for relishes \$2.25 Limoges Sandwich plate. Irreg. gold border with pink, blue flowers 5.00 HAVILAND luncheon plates: Sch. 168A (except blank, Irreg. with gold) \$3.00; Sch. bl. 177, gold trim, pink roses 2.25 Beautiful hp. HAV. wash. dish 3.00 HAV. Sch. 195, pink, bl. bachelor button band, covered pancake dish. Lovely, soft colors 12.50

GLASS

4 Cl. diagonal band footed 4" saucers. Bases chipped. All 2.00
Cl. diagonal band footed 4" sauce 2.00
Cl. milk pitcher. Variant Jacob's Ladder 6.00
Heavy glass cake plate, gold trim 3.50

Please include sufficient postage

fc

WILLIAM J. STACKHOUSE
132 Center St. Ellenville, N. Y.

Blue shaded satin glass rose bowl, 3", fine quality, \$10; child's Boston rocker, good rough, \$18.50; Pr. German bisque figurines, 18th c., neoclassic, no coloring, pr. \$35. Pr. oval walnut frame, gilt liners, complete, extra fine quality, 13" x 11" pr. \$25; Austrian hd. pd. dresser tray, violets, 7 1/2" x 19", \$6. Primitives: iron and woodenware - Write

Stamp Please — Shipping Extra

fp

FLORENCE C. BERVEN
105 East Kemp

S. D.

Honey amber bird on nest, 6 chicks 6" x 8" —	\$38.50
Amber wild flower spooner, lovely	6.50
Custard Glass panel flower compote, M. 123	15.00
Lady's gold watch chain, twisted rope, nice slide	12.00
Lady's gold watch, closed face, 7 jewel Hamp-	12.00
Pr. 18th c. pins	15.00
Honey dish 5 1/2" sq. footed. "Beehive & Flowers", clear glass	8.50
Fishscale cake stand 10" — see Jan. Hobbies P. 80	8.50
Pr. Staffordshire cats 3 1/2", one orange and black, other yellow and gray spots, right & left, one proof, other base chips	10.00
Silver sugar, spoon, ring, fine orig. condition	12.00
Resilvered syrup & tray, lovely	10.00
James Tufts, cov. sugar, creamer, spooner, elaborately engraved, fine condition	15.00
Lovely 18th c. Holly holder, R. S. Germany, soft green floral	3.50
Pr. Victorian brass easel portrait frames, open Acanthus pattern	4.50
Fine wooden coffee grinder	4.50
Large butter bowl, 18" diam. \$5; another 15" diam.	3.50
Beautiful stone bisque doll head 5 1/2" blonde, shirred blouse, Circa 1890. Identical Fawcets P. 65 No. 137, rare	35.00
Doll list for stamp.	

LAMPS

Pr. bracketed lamps, brass plated, 8" reflectors complete	15.00
2 complete farm lanterns, ea.	3.00
Lovely Bristol glass stem lamp, 12" h., pastel pink & blue, base, glass font, sq. iron base, brass connections	12.00
Darling cranberry & white end of day swirl font, clear pattern base & stem, 8" h.	13.50
Cranberry Ho' nail shade hanging lamp, fine burn, brass frame & font, 42 prisms, a beauty	100.00
Hanging lamp list and photo for stamp.	fc

RUBY GRAHAM

Middletown, Missouri

Guaranteed Authentic Antiques

Satisfaction or money back

I am offering a few very rare and hard to find items and when found are usually not for sale.

1. Holly Amber, panelled, covered butter dish, perfect

\$65.00

2. Holly Amber, panelled, covered sugar bowl, perfect

50.00

3. Chinese, ivory handle or arm base, carved solid ball of ivory, 8 graduated balls, each inside the other, from about 2" diam. to 1/4". Each one very delicately carved and the outer ball very elaborately carved with roses and leaves, also a finely carved ivory stand to display ball, perfect, rare and a bargain

125.00

4. Miniature Amber Shoe lamp dated Lee's Vic. GL. plate 204. Hand gone otherwise perfect, very rare

35.00

5. Little striped, med. size blown glass, rare, corned hat. Lee's Vic. GL. plate 13" one of the finest from an oil hat collection, perfect

35.00

6. Fair of early Owl Andirons, have glass eyes which glow and sparkle when in front of a fire, perfect

40.00

7. Yes, one of those early, rare Bull Dog, marked Boot Jacks

16.00

8. A few of those rare Mo. Hound Dog paper weights, tan colored dog sits on marked and dated base (1912) in original carton, with copy of old song "Gone Quaint Kite, my dear old doggy" also copy, "Sen. Vets" famous "Eulogy to the Dog" few ever made, dog lover will like this one. Postpaid

10.00

9. Iron mechanical match box. Eagle picks up match

15.00

10. Thousand Eye, blue lamp. Lee's Price Guide, page 256. No. 14

35.00

11. Occupational shaving mug. Doctor attending patient (root) Listed in Wares' book, class H. Make your own price. In order to give the many mug collectors a fair chance, will accept bids up to Feb. 15th. Reserve the right to reject all bids.

12. Very large Copper lustre pitcher. Circa 1800, bulbous 9" h. holds 1/2 gal. a gorgeous, perfect, museum piece. You will be more than pleased with this one. — 125.00

Many other rare items and plenty of common ones from my 35 years of collecting. Write wants.

fc

Please mention HOBBIES when replying to advertisements

Books Reviewed

AMERICAN DOLLS, by Ruth Freeman. Published by Century House, Watkins Glen, N. Y. Price \$3.00.

Dolls have not always been exclusively the playthings of children. They have served different purposes in different periods and this development is traced for us by the author. For example, before the French Revolution, the nobility enjoyed play with little cardboard figures representing men and women and these were called "pantins". Later the custom spread to the bourgeois class but the custom died with the French Revolution. This French custom seems effete to us these days and yet how many Americans enjoy the antics of that 20th century "Pantin", Charlie McCarthy.

Manufacture of completely American dolls did not start in this country until after World War I and has since mushroomed into a million dollar business. Modern dolls can now perform almost every function of a normal child.

Many illustrations accompany the text and the reader will probably find his or her favorite childhood doll. Certain cuddly toys such as the Teddy Bear and the Panda are also included in the book. Certain fads in named dolls have come and gone and these are also included. For a concise history of American dolls this makes a valuable contribution.

Virginia Ruth Smith

BEYOND HUMAN KEN. Edited by Judith Merrill. Random House, N. Y. 334 pp., \$2.95.

It is significant that one of America's finest publishers issues a book on science fiction, indicating the widespread public interest in this fiction field, and also suggesting that the antique dealer who stocks books would do well to keep s-f items on hand for plus profits. This volume presents 21 stories by top s-f writers, including Robert Henlein, Murray Leinster, Fritz Leiber, and Anthony Boucher. The same firm has published an extremely attractive illustrated volume, "By Space Ship to the Moon," by Jack Coggins and Fletcher Pratt, a serious volume dealing with proposed space travel, guided missiles and the like. Since most of these items go out of print quickly, it behoves the alert dealer to put away a supply for future sales.

P. H. Little

POTTERY MAKING, by Denise K. Wren and Rosemary D. Wren. Published by Pitman Publishing Corporation, 2 West 46th St., New York 36, New York. Price \$3.50.

One thing that is learned in reading this book, is that the firing pro-

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(15 miles South of Boston)

MAIL ORDER AND APPOINTMENT ONLY, Canton 6-0607
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Ask for what you want, please.
Satisfaction or your money back.

EVERYTHING OLD, AUTHENTIC AND PERFECT.

NO JUNK, NO FAKES, NO MISREPRESENTATIONS.

WRITE ME YOUR WANTS IN COLORFUL, HAND-BLOWN OLD ART GLASS:

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RUTH WEBB LEE'S NEW BOOK "19th CENTURY ART GLASS," \$4.40 ILLUSTRATIONS & TWO COLOR PLATES!

QUICKLY! Send me your order NOW, before
the first edition is exhausted!



#1 PHOTO
BLOWN GLASS BASKETS in 19th CENTURY ART GLASS:

- (1) RAINBOW striped Spangled Glass.
- (2) Rare of the RARE! QUEEN'S BURMESE by Webb! (A most unusual type.)
- (3) Small early Millefiori (Thousand Flowers).
- (4) Sandwich VASA MURRHINA, - probably done by LUTZI! Applied blown glass CHERRIES, stems, leaves, and twisted thorn handles. Oval, squat bulb shape.
- (5) RAINBOW MOTHER OF PEARL SATIN GLASS, - very slight heat check in handle.
- (6) Tall and terrific AMBERINA, - swirled, - enamel & gold decor! Applied fancy amber rim, handle and "leaf" feet.

ONE OR TWO OTHER FINE GLASS BASKETS, not pictured.

#2 PHOTO
ALL CARVED CAMEO GLASS:

Galle top-holders on comical: Vase and 2 large covered boxes by Galle (boxes have matching carved cameo covers of course); Small covered box by Daum; - also a TUMBLER by Daum; Bottom Row center, - A superb and exceedingly rare panelled vase by WOODALL from the Mary Morgan collection! Birds, bees, butterflies and flowers! ALSO: not pictured, - 2 tall WOODALL cameo vases, 12" high, - one in blue, one in yellow, - EXQUISITE carving. Really a PAIR in shape and size, but different colors and designs.

#3 PHOTO
Extra rare BARBER BOTTLE, square shape, - oval stopper, - pinkish-cream color VASA MURRHINA, gold spangles all thru. White LINING. (I'm trying to get the MATE to this tool!) Rare WEBB PEACHBLOW vase.

Unusually handsome large rounded-rectangular Daum cameo SCENIC bowl, lots of deep rosy glow in the sky, - all-around scenes of lakes, mountains, trees, etc. in soft naturalistic greens.

Very rare Gallé 7 1/4" "double technique" cameo vase. Only one of its kind I've ever seen and it's a BEAUTY.

Tall panelled vase by Galle, all in PASTELS.

Extremely rare: 4 pc. Caster Set in fine old New England AMBERINA, - Salt shaker: pepper shaker: oil bottle; vinegar bottle (not a cruet).

- original PAIR POINT SILVER HOLDER.

LAST BUT FIRST, - 2 great big BEE-OO-TIFUL footed BURMESE BOWLS, - both with applied BEE-POINTILLS, and in GORGEOUS colors! At left, polished finish, APPLIED BURMESE CHERRIES AND DAISIES.

STEMS AND LEAVES, long heat check, priced accordingly. Watertight and beltline.

The other SUPER Burmese bowl is in dull

satin finish, with APPLIED BURMESE

FOLDED POPPIES AND DAISIES, LEAVES

AND STEM! PROOF.

(left) AGATA, in AMBERINA, BURMESE

(both Webb and New Bedford) CAMEO CARVED, SIGNED AURENE, KEW BLAS, TIFFANY,

QUEZAL, DURAND, NICHOLAS LUTZ, AUTHENTIC PEACHBLOW (including old Cambridge,

SANDWICH, Mt. Washington, Wheeling and Webb) SATIN GLASS, FRENCH OPALINE,

SPANGLED GLASS VASA MURRHINA GLASS, MARY GREGORY, (Vases, bowls, perfume bottles,

(CONTINUED ON PAGE 105)

ANNIE LEE MYERS
— Antiques —3323 Proctor Street - Ph. 2-2664
Port Arthur, Texas.

Double frosted ribbon tray 9" w. 13½" long \$ 7.50
 Moon & Star open scallop top compote
 Pierced star base 12½" diam. 22.50
 Blue Daisy & Button footed top bowl 10" diam. 4½" high 15.00
 Blue Daisy & Button canoe 4½" long pointed & sq. ends 7.00
 Canary Daisy & Button cross bar cov. butter dish 13.50
 Canary 2 panel spoon holder R. W. Lee pt. 159 6.50
 Amber 3 panel low stand. Compote 7" diam. 8.50
 Amberina Dia. Qtd. pat. tumbler 7.50
 Pr. picket tall open compotes, ea. 7.50
 Picket cov. sugar b. on 4" ft. 9.50
 2 Picket sauce dishes on 4" ft., ea. 6.50
 Frosted ribbon cov. compote h. stand. 7½" diam. 3.00
 Green slag match holder 2" sq., 4" high on 4" ft. 7.50
 Pr. beautiful jardinier French Faience (majolica) Glen date 1864, pr. 11" tall 55.00
 Clear ribbon cov. compote 8½" diam.
 Iron hanging match safe pat. 1870 10.00
 Emerald green Herringbone water pitcher Webb Lee pt. 184 15.00
 Rare blue Bristol glass syrup pitcher enamel deco brass handle & top 15.00
 Milk glass 12 cups & saucers, 7½" plates, 12 saucers, 10 cups, teapot, creamer & sugar, orange band wheat & butter fly dec, few no harm chips, set 125.00
 Theo. H. Limoges France Bird of Paradise patt., 6 cup teapot, creamer & sugar 11x9" cake plate, 4 p., set 35.00
 No Reproductions — Stamp please for reply
 Wanted clear ribbon spoon holders & sauce dishes fp

MARIAN M. PERRY
8 Hillcrest Road
E. Weymouth (89) Mass.

1. Pair rare marked Delft bird cages. 18½x11½". Write.
 2. Pair marked "Portieux" lamps. Man and woman. \$35 pair.
 3. "Fruit Basket", green and white Staf. plates, 9". Set of 8, each \$4.
 4. Canary Wildflower butter dish, \$12.
 5. Apple green Thousand Eye round tray, \$12.
 6. Unusual "Rookwood" pitcher. Shades blue, green, bird in tree. M. A. D. "Rookwood," \$12. fp

VICTORIAN HOUSE
36 Marsh Street,
Dedham, Mass.
MRS. MARQUERITE LEANDER
TEL. DE 3-1705

SPECIALIZING IN ART GLASS
 Send wants in Burmese, Peachblows (M. Wash: Wheeling, New England), Amberina, (Hobnail-Daisy & Button), Cameo, (Webb and French) Webb Peachblow (acid and shiny) Agata, Tiffany Satin glass, M. O. P.
 If I do not have it in stock, I can find it. Just give me a chance, art glass is not plentiful therefore one must spend a lot of time on finding the best pieces in color and design at the lowest figure.

fc

HAZEL FERRYMAN
108 N. Institute Place
Peoria (5) Ill.

Dakota cruet, plain \$12.00
 Jewel - Dewdrop goblet 4.50
 D. & B. Petticoat jelly 5", plain 8.50
 D. & B. X. goblet 5.00
 Frosted Circle jelly 5" 6.50
 Lovely Beehive portrait tray, 9½x13½", green tones 25.00
 HP. ring tree Forget-me-nots 5.50
 Caramel slag cruet 15.00
 Parian dove toothpick 8.50
 Pink Spode Tower plate, 10% 7.50
 Stamp please fp

SARAH C. WINSLOW
2098 Pawtucket Avenue
East Providence (14) Rhode Island

Cut Log wine	\$ 3.00	pearl stone ware, 10½" soup dish	4.00
Chain wine, L 132	3.00	"Minerva," same as above in brown	4.00
Double Loop tumbler L 101	3.50	"Scinde" Flow. Blue large platter	16.00
Barberry open sugar	3.50	2 Leeds 10" plates, blue flowered border. Each	4.50
Barberry spoonholder	3.00	Small coffee grinder, pine base and drawer. Refinished	6.00
Thousand Eye celery	7.50	Nice brilliant cut glass 3 footed 8" bowl	7.50
Frosted Circle open 8" bowl	7.50	2 Canton plates, 8½". Ea.	2.50
Paneled Daisy cake plate on standard	4.00	Pair white Staffordshire dogs with gold luster. Black noses, glass eyes. Photograph upon request	35.00
Paneled Thistle cake plate on standard	4.00	Prescott and Stark, "The Heroes of Bunker Hill" platter. L 117 ..	6.50
Stippled Star open sugar	5.00	CARNIVAL GLASS: N Purple Peacock at Fountain water pitcher, \$10.00; 5 matching tumblers, ea.	2.50
Cable honey dish	2.50	N Purple Grape 3 footed 10" bowl	12.00
Button Arches water pitcher, ruby top, applied handle	9.50	N Purple singing birds water pitcher	10.00
Horseshoe or Good Luck 13" platter L 133	8.00	N Orange Grape, TP. base water pitcher	8.00
Candlestick Milk glass cup & saucer	6.00	Orange Grape water pitcher, K6-pl. 53	6.00
Old Bennington type oval soap dish	3.00	Pewter teapot. Signed Roswell Gleason. Fine condition	22.00
Cut glass napkin ring, flower design	4.00	TRANSPORTATION EXTRA	fp
Round metal bird cage, 15" high	6.00		
Frosted Artichoke covered sugar bowl	10.00		
"Asiatic Views," PW & Co., blue			

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CUT GLASS: Extra tall, handsome cut glass lamp. Signed "Hawks" small bowl. Extra heavy creamer & sugar.

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M. O. P. All blue D. Q. vase. Choice Pinkish white shading to rose. Fine.

FAIRY LAMPS: 1 3pc. blue Diamond Point shade, 1 3pc. Rose Nailsea shade. 1 pr. Rose Nailsea shaded lamps - 4 pieces - each with original red plush bases. Original sticker on one.

Trans. extra — Please send stamps

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Burmese oval finger bowl, acid finish	\$4.00
4 Ribbed Ivy whisky tumblers, each	15.00
Pink satin Florette large cov. jar	18.00
Pink satin Florette syrup pitcher	15.00
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Deep Amberina compote	50.00
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Canary Wildflower compote	45.00
Horn of Plenty celery vase	15.00
Diamond Thumbprint compote	5.00
3 Horn of Plenty spoons, each	5.00
Deep Amberina celery vase	37.50

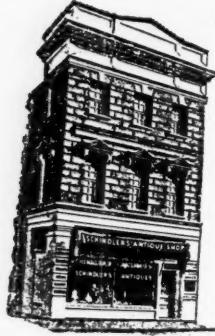
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4 poses, circa 1885, lovely bisque, so nostalgic. Set	15.00
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1. Handsome sterling silver, Queen Anne fluted pattern, coffee and tea service 5 pieces, good weight, and rare bargain	\$300.00
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5. Amethyst Rhine wine glass, 7 $\frac{1}{4}$ " Finecut Diamond, camphorated stem, the finest quality, many other colors in set, ea. --	15.00
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21. English Sheffield silver gallery tray, 24" with festoon border, tray recently re-silvered, in perfect condition	95.00
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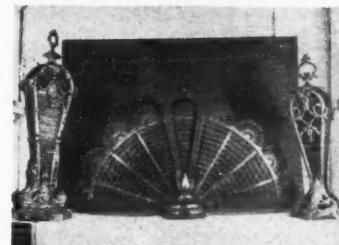
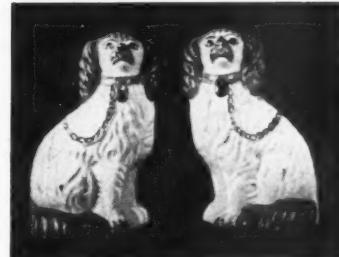
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RIGHT: French "Bébe Jumeau" (Diplôme D'Honneur) Swivel neck and legs, glass eyes, pink complexion. 31" high. Price \$150.00 Send 25 cts. for pictures of other dolls

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4 German chima, marked C. T., pink lustre petal edge cups and saucers, dainty handle, gold line trim, ea. \$4.50
Stippled Forget-me-not
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2 fish scale flat saucers, ea. 1.75
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Goblets
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3 Fine Cut, ea. 4.50
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	Each	Each	
8 Goblets, Lee 130	\$10.00	8 Plates, 9" diam., handled.....	7.50
Covered butter, flat type	12.50	2 Covered compotes, 7½" diam., high standard, RARE.....	20.00
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Water pitcher, bulbous, applied handle, unlisted. EXTREMELY RARE	37.50	4 Footed saucers, 4" diam., amber	7.50
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2 Wines, 4½" high, RARE	12.50	2 Relish dishes, 4½" x 7" oval.....	6.00
8 Wines, 5" high, RARE	15.00	2 Plates, 7" diameter, RARE	17.50
Cakestand, 9½" diameter	7.50	2 Plates, 7" diameter, RARE	17.50
8 Egg cups, double, RARE	17.50	2 Plates, 7" diam., blue, RARE	17.50
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Haviland & Co. Limoges, 36 pieces, no c/s, Schleiger's Book 2, Plate 248, pink floral \$45. Other china and glass.

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SUNDAY FINE ITEMS

- Satin enamel vase, 4 $\frac{1}{2}$ " h., 3 $\frac{1}{4}$ " dia. White inside shading from white at bottom to light blue at top, outside with enamel spray of flowers. In pink, blue, red. \$18.00
- Fischer type vase, 8 $\frac{3}{4}$ " h., 6" dia. Ground cream, floral sprays, pink & yellow, on one side; other side, purple berries with varicolored leaves; pierced neck & handles, rich dull gold, ending in regular flared top, with gold decor. 15.00
- Jumbo c/s, blue & gold decor. Saucer, 4 $\frac{1}{2}$ " dia., cup at top, 4 $\frac{1}{2}$ " dia., overall 4" h. Gold bands, in bottom & rim of cup. 15.00
- Blown clear glass candy jar, with blue hand run rings around jar & cover, 8 $\frac{1}{2}$ " h., 3 $\frac{1}{2}$ " dia. 15.00
- Dresden-like basket, with flared sides, applied wreath of roses & dainty blue flowers around top edge. Pierced edge & handle has gold decor. Dia. at bottom 3" spread at top 5 $\frac{1}{4}$ " h., 8" dia. 35.00
- White blown crystal perfume bottle, original stopper, 6 $\frac{1}{2}$ " h., 3 $\frac{1}{2}$ " dia. at bottom. Red, white, yellow, floral decor. 18.00
- Set 8 plates, 7 $\frac{1}{2}$ " dia., slightly irregular edge, fruit decor, all different & different colored broad bands on rim, outlined in gold, priced to sell separately, each 5.00
- 10 C&S. Royal Vienna, each has scene in medallion, plus conventional designs on tinted ground, pink, with light yellow & gold borders. The rich red with an abundance of gold in overall decor & unusual handle make them very choice & desirable. Saucer is 4 $\frac{1}{2}$ " dia., cup is 2 $\frac{1}{2}$ " dia., including handle which extends above rim of cup. 15.00
- Amphora type elephant, 8 $\frac{1}{2}$ " l., 6" h. Head is rich cream with iridescent gold while body is olive green irid. gold. Well modeled (small no harm chip on inside of top of left ear) 25.00
- Mettlach Stein No. 1028, 1 $\frac{1}{2}$ L. dark brown ground, modeled to represent vine trunk. Ivory figures on light tan medallion ground is middle decor. On either side are panels surrounded by ivory vines, within which panels are inscriptions in German script. 20.00
- Royal Worcester pitcher, 3 $\frac{3}{4}$ " dia., 6 $\frac{1}{2}$ " h. Cream ground, painted sprays of flowers, red, yellow, pink & blue, with gold. Handle reddish with gold, in shape of jointed stem. 18.00
- 3-piece Satsuma (sugar, cream & tea pot, all covered). Characteristic decor with dragon & heads of heroes, much gold, overall design (Dragon heads on each lid, mended). Set 25.00
- Staffordshire Comics, pictured "Twelve Months After Marriage," \$18. Many other subjects \$10 to \$25. Send 2 stamps for list. 14. 8-pieces, Rose Medallion plates, 7 $\frac{1}{2}$ " dia. ea. 4.00
- Set 6 pieces, heavy blown Bohemian red, with wheel etched grape clusters & vines, ea. 16. Staffordshire, 6" w., 8" h. Two dogs (orange on white) one seated on salmon colored barrel with black chain around neck, the other seated beside barrel, light green ground, extra fine texture and detail 40.00
- Tiger head tobacco jar, natural color, dia. 5", ht. 5 $\frac{1}{2}$ ". Perfect cond. Life-like modeling. 15.00
- Amber bird, salts, pepper shakers & napkin holders combined. Pepper shakers, original pewter tops. Unique and rare. pr. 50.00
- 11 Signed French court portrait plates "Victoria Caribbad", 8 $\frac{1}{2}$ " dia. Slightly irregular edge with gold rim, inward from which are streaks of embossed swirling graduated beads, alternating with slightly raised swirls. Louis XV, XVI, Marie Antoinette, Pompadour, etc. Bargain at 8.00
- Nude female figure. Parian, seated on back of lion, base 7 \times 3 $\frac{1}{2}$ ", ht. 7 $\frac{1}{2}$ ". Perfect cond. 18.00
- Cut glass fingerbowls, cobalt blue cut to clear, with single star in bottom. Straight & curved splits, crosshatching, fans, bows. 10.00
- Cranberry pitcher, white hobs. cl. appl'd. handle, round pontil, square top rim. (No harm flakes off three hobs) 7" dia., 8" h. 70.00
- Red Block flashed pressed glass tumblers (7 pieces), 2 $\frac{1}{2}$ " dia., 3 $\frac{1}{4}$ " h. ea. 6.50
- Huge Majolica server & 6 mugs with handles, corn stalk decor. Server 5" dia., 12" h. Mugs, 3 $\frac{1}{2}$ " dia., 5 $\frac{1}{2}$ " h. Natural color. Set 50.00
- 3-piece, Moss Rose (cup, saucer & plate). Narrow pale blue border on each matching piece. Plate, 7" dia., saucer, 5 $\frac{1}{4}$ " dia., cup 3 $\frac{3}{4}$ " dia. Fine china. C&S \$10; plate \$5, set 15.00
- Staffordshire covered trinket box, 2 $\frac{1}{2}$ " x 2 $\frac{1}{4}$ " x 1 $\frac{1}{4}$ ", Dresser-type boy on top, with dog leaning on his shoulder, delicate coloring, gold some worn 18.00
- Basket, pink cases over milk glass flecked with silver. Irregularly flared, twisted rim, turned up edge, with tufted appearance. Applied clear glass edge & clear reeded handle. Base of basket, 3" dia., 8" h. Ground pontil. Beautiful piece. 37.50
- Black Amber blown glass ink-well, open top, 2 $\frac{1}{2}$ " dia., 1 $\frac{1}{2}$ " h. Rough pontil. Keene (so called Stoddard) Beautiful example of early American blown glass. The design consists of diamonds & fluting. 15.00
- Tiffany-like square blown glass vase, 3 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ " x 4", w/ h. opalescent applied wreaths on four sides. Body of vase shades opalescent to light green at top. Ground pontil. 7.00
- Copper lustre tumbler, 3 $\frac{1}{2}$ " at top, 3 $\frac{1}{2}$ " h. Blue banded, white inside, pink lustre border inside rim. 15.00
- Pair Cranberry glass vases. Clear glass applied feet. Decor about upper sections. Crimped rims. Dia. 3", ht. 7 $\frac{1}{2}$ ". Mouth pontil. Pr. 37.00
- Small Tiffany bird vase, 5" h. dia., 2 $\frac{1}{2}$ " l. Fluted & slightly swirled toward narrow neck at top, end-in flange, 1" top dia. Signed "L. C. Tiffany Fav're". 18.00
- Meissen C&S, white & gold. Saucer 6" dia., rim of cup flares to 3 $\frac{1}{2}$ ", while foot of cup flares to 2 $\frac{1}{4}$ ". Very heavily encrusted gold. 18.00
- Blue glass ornament, open base with blue base. Glass leaning on edge of base. Spray of roses & forget-me-nots (Doris tail mended). Very choice piece (Doris tail mended). 20.00
- White Cache pot with separate saucer, dia. 7", 7" h. Around body, panorama of sailing ships & water front scenes—beautiful rich coloring. Gold bands some worn. Early! 30.00
- South Jersey lamp bowl, mounted on marble base, brass stem. Bowl has hand run opaque white festoons on clear glass. Base 3 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ ", ht. 9". A collector's item. 45.00
- 18" Beehive marked demitasse, saucer 10" dia., cup 2 $\frac{1}{2}$ " dia. at top 2 $\frac{1}{2}$ " h. overall. Vivid with butterflies. Grape clusters, red, gold, d. dark blue. Very choice. Ea. 12.00
- Cranberry blown cruet, inverted T.P., clear glass applied handle, cut glass ground stopper, ground pontil. Body of bulbous cruet is 3 $\frac{1}{2}$ " dia., 6 $\frac{1}{2}$ " h. 29.00
- Dresden-like vase, with three handles like stems of plant which continue to bottom, forming feet. These are dark brown & contrast with the overall (like a snow-ball) white petals, on which sprays of rosebuds & green leaves are superimposed as continuations of the 3" dia. 37.50

(CONTINUED ON NEXT PAGE)

(CONTINUED FROM PRECEDING PAGE)

W. B. MOLLARD

Westfield, New York

handles. (No harm chips) Unusual piece. Every inch encrusted with raised flowers	30.00	50. Green over clear cut glass vase with long flared neck. Single star in bot. fern design made by cutting away green. This is continued around stem in spiral form. Top edge serrated. 40.00		
41. "Ampibian" vase, powder-blue, cream & gold dec. 8½" wide, 5½" h. at extremes. Dull gold gives the piece rich tone. 15.00		51. Imposing pair French bisque. Artist signed. "Pie" 23" h. 8" dia. Two girls have flowered skirt over pink & pale blue underskirt pink laced vest, basket with blue rim & handle, fish net resting on shoulder. Other girl, flowered overskirt, with glazed medallions, pale blue vest, carries a basket in each hand. Each wears white scarf on head. Extremely heavy gold incrustation. On one, hamper in back, hamper missing. On the other, hamper in back, hamper missing. Absolutely does not show. Superb modeling. Even finger & toe nails show. Pr. 350.00		
42. Limoges enamel bud vase 5½" h. The flesh tone of portrait is perfect & contrasts with the rich browns, greens, & golden glow of sky in scenic background. 35.00		52. Two-handled Fisher-type vase (Made in Hungary). 12" dia. at bot. 4". Cream with gold band. Bowl section pierced & decorated with red rose flowers, green leaves, 6" dia. Neck pierced & decorated same as base. The upper section & lower section are joined by two handles, decorated in Royal blue & gold. 35.00		
43. Hexagonal Satsuma bud vase, 6½" h. Decor is arranged in panels depicting native scenes in very delicate coloring—red, blue, black, cream & gold. Intricate detail. 22.00		53. Bisque bust, lg. Signed, "E. Villanis, Paris 1886." Pr. on marbelized pedestal. Lavender blouse, blue scarf, white shawl, blue ribbon around neck with gold medals, gold earrings, gold bracelet. Unique! Part of paint brush handle & of paint tube missing. Corner base chipped. Very slight age line on back & on fr. of pr. Absent no harm. Not noticeable. Fine detail. 90.00		
44. Meissen (demi-tasse) Saucer, 4½" dia., 1½" deep. Cup, 3½" dia. on feet, raised floral clusters. In delicate colors, are superimposed around cup and bottom of saucer. Inside c/s are painted delicate little sprays of flowers. 50.00		54. Early Dresden-like pr. vase. ("D. D.") in raised block underneath) 11". Scene front panels, court ladies and gents making love in rural setting—surrounded by raised flower wreaths. Back panels, lovely bouquets of varicolored flowers. Background colors, azur blue on white, over which much burnished gold. Extra rich coloring & sheen. Unusual as can be used with either side front. Each vase in two parts bolted in early manner. One vase has chip gilded over. Not noticeable. Pr. 160.00		
45. Satin large glass rose bowl, crp'd edge, 6" dia., 5" h. White inside. Shading from light to dark pink at top. Rough pontil. 46. Glass paperweight, 2½" dia. Tear drop center with cobalt petals, surrounded with tear drops out of masses of light blue, dark blue, yellow, pink & white. Ground pontil. 50.00		55. Meissen group (Crossed swords) 10" l. 5½" w. 13" h. Base represents seashore, with shells, green seaweed, washed in by waves. Standing on rocks is one female figure, nude, except for pink sash, & another seated. They are pulling in net, in which they have not only caught fish, but also a baby. Another infant is dragging net seaward. Pink & blue hair ribbons. (Foot toward back on seated figure, cemented.) 60.00		
47. Pink & white diamond quilted saucer. Misted glass knobs on lid, 4½" dia., 1½" h. Ground pontil. White inside, 15.00		56. Royal Worcester candle holder (odd shape 6½", 2½" dia. at top, 2½" deep. Edge flared with applied thread crimped and reeded. Ground pontil. Duplicates in many hues, etc. ea. 15.00		56. Royal Worcester pitcher vase, 2½" dia. at bot. (almost straight sides) 6½" h. Cream ground, red under gold trim, decor with varicolored flower sprays—red, yellow, pink—outlined in gold—lid 4½" dia. Overall ht. 3½" 22.00
50. Satsuma bud vase, 2½" dia. at bot., 3½" dia. at bulge, 6" h. Dragon each side shoulder, dull gold. Scenes in panels surrounded by characteristic designs, delicate colors—red, blue, black & gold. 32.00		57. Royal Worcester pitcher vase, 2½" dia. at bot. (almost straight sides) 6½" h. Cream ground, red under gold trim, decor with varicolored flower sprays—red, yellow, pink—outlined in gold—lid 4½" dia. Overall ht. 3½" 22.00		57. Royal Worcester pitcher vase, 2½" dia. at bot. (almost straight sides) 6½" h. Cream ground, red under gold trim, decor with varicolored flower sprays—red, yellow, pink—outlined in gold—lid 4½" dia. Overall ht. 3½" 22.00
51. Cased dish, rich satin finish. Flared & fluted irregular rim, pink to darker pink on inside, applied rich glass rim. Outer rim, satin. Ground pontil. 10" dia., 4" deep. 45.00		58. Milk Glass match holder, flesh colored hand holding fan in front of receptacle. 4½" h. 10.00		58. Milk Glass match holder, flesh colored hand holding fan in front of receptacle. 4½" h. 10.00
52. Milk Glass match holder, flesh colored hand holding fan in front of receptacle. 4½" h. 10.00		59. Cased vase, 3½" dia. at bottom, 5" dia. at top, 6½" h. White outside. Applied flowers, pink, green & light amber. Inside pale blue, with flared, crinkled rim, bound in clear light amber glass. Ground pontil. 22.00		59. Cased vase, 3½" dia. at bottom, 5" dia. at top, 6½" h. White outside. Applied flowers, pink, green & light amber. Inside pale blue, with flared, crinkled rim, bound in clear light amber glass. Ground pontil. 22.00
53. Cased vase, 3½" dia. at bottom, 5" dia. at top, 6½" h. White outside. Applied flowers, pink, green & light amber. Inside pale blue, with flared, crinkled rim, bound in clear light amber glass. Ground pontil. 22.00		60. Large Worcester pitcher vase, 2½" dia. at bot. at the bulge, 8" dia., 9½" h. 115.00		60. Large Worcester pitcher vase, 2½" dia. at bot. at the bulge, 8" dia., 9½" h. 115.00
54. Light Cranberry finger bowl, 2½" dia. at bottom, 5½" dia. at top, 2½" deep. Edge flared with applied thread crimped and reeded. Ground pontil. Duplicates in many hues, etc. ea. 10.00		61. China Puss-in-boot box, pink toe, black heel, yellow tongue, gray cat, red boot lace, pink lining, white upper with gold trim, 5" l., 2½" w., 3¾" h. 12.00		61. China Puss-in-boot box, pink toe, black heel, yellow tongue, gray cat, red boot lace, pink lining, white upper with gold trim, 5" l., 2½" w., 3¾" h. 12.00
55. Satsuma bud vase, 2½" dia. at bot., 3½" dia. at bulge, 6" h. Dragon each side shoulder, dull gold. Scenes in panels surrounded by characteristic designs, delicate colors—red, blue, black & gold. 25.00		62. Bohemian bowl - on - marble-base lamp, brass stem, 9¾" h. Beautiful. 32.50		62. Bohemian bowl - on - marble-base lamp, brass stem, 9¾" h. Beautiful. 32.50
56. Royal Worcester candle holder (odd shape 6½", 2½" dia. at top, 2½" deep. Edge flared with applied thread crimped and reeded. Ground pontil. Duplicates in many hues, etc. ea. 18.00		63. Ambering Inverted Thumprint, decanter, with amber cut glass ground stopper, 1½" h. overall. Body dia. tapering to narrow neck, with flange top, 2" dia. Ground pontil. Slight swirl at neck. Stamp for Amberina list. 40.00		63. Ambering Inverted Thumprint, decanter, with amber cut glass ground stopper, 1½" h. overall. Body dia. tapering to narrow neck, with flange top, 2" dia. Ground pontil. Slight swirl at neck. Stamp for Amberina list. 40.00
57. Handsome Limoges fish set, 12 plates, irregular edge, 9" dia., 1 oblong platter, 2½" x 2½", each piece, different kind of fish in rich colors, surrounded by varicolored plants. Overall gold tracery adds to richness. V. fine set. 35.00		64. Colorful Schumann Dresden shallow dish on detachable pedestal, pierced, slightly scalloped edge, 8" dia., 4½" h. Dia. of base 4½". Floral dec. with touches of gold. 27.00		64. Colorful Schumann Dresden shallow dish on detachable pedestal, pierced, slightly scalloped edge, 8" dia., 4½" h. Dia. of base 4½". Floral dec. with touches of gold. 27.00
58. Staffordshire trinket box, brown row-boat on blue water, 4" l., 2" w., 3½" h., including figures of women seated in boat, in green and pink wraps. One figure holds oars. 22.00		65. Kit-in-bed box, 5½" l., 2" w., 2½" h. Staff dec. with blue ruffled bed rest & covered with blue trim on ruffled bed cover, and gold necklace. Very green eyes. 27.00		65. Kit-in-bed box, 5½" l., 2" w., 2½" h. Staff dec. with blue ruffled bed rest & covered with blue trim on ruffled bed cover, and gold necklace. Very green eyes. 27.00
59. Pair Pink Satin cased white bud vase, shaded from very pale to darker shade at top, 3½" dia., 7" h., ground pontil. Pr. 35.00		66. Beautiful china divided dish with loop handle in middle, 13" l., 10" w., 2" deep, notched flaring, edge with gold rim, shading from blue to white. Spray of white roses & pink flowers at each end. Chased gold on handle. 20.00		66. Beautiful china divided dish with loop handle in middle, 13" l., 10" w., 2" deep, notched flaring, edge with gold rim, shading from blue to white. Spray of white roses & pink flowers at each end. Chased gold on handle. 20.00
60. Porcelain ornament, shaped like an envelope with the flap open. The envelope is cream, on which is seated a girl in pink skirt, tan sleeveless vest & poke bonnet. Moccasins match vest. 8" l., 5" w., 6½" h. Unique. 15.00		67. Rare Sandwich octagonal plate, 9½" dia. (Lee "Sandwich Glass" Plate 127, upper design "Beehive") (Small flakes off edge) Coll. item. 45.00		67. Rare Sandwich octagonal plate, 9½" dia. (Lee "Sandwich Glass" Plate 127, upper design "Beehive") (Small flakes off edge) Coll. item. 45.00
61. White Staff cologne bottle, covered with raised daisies, some gold still in evidence, 2½" x 2½", 6½" h. The ground stopper matches. (Some flakes off daisies) 18.00		68. Wavecrest satin lined glass jewel box, with hinged lid, 4½" dia., 2½" h. White w/ forget-me-nots on top of lid. 18.00		68. Wavecrest satin lined glass jewel box, with hinged lid, 4½" dia., 2½" h. White w/ forget-me-nots on top of lid. 18.00
62. White china ornamental box. Cat on its back, holding a ball. The upper half of ball forms lid, on which a spray of berries with powder blue leaves. The rest of the decor is similar, with blue band around base & blue ribbon around cat's neck, some touches of gold. Base, 3" dia., extreme width, 5½", 6" h. chip in rim skillfully filled. 25.00		69. Majolica pitcher, "Cat" with "Fiddle" black pants, brown coat, red bow tie, applied "tail" handle, 4½" dia., 9½" h. 35.00		69. Majolica pitcher, "Cat" with "Fiddle" black pants, brown coat, red bow tie, applied "tail" handle, 4½" dia., 9½" h. 35.00
63. Rare New England pineapple master		70. Green over clear cut glass vase with long flared neck. Single star in bot. fern design made by cutting away green. This is continued around stem in spiral form. Top edge serrated. 40.00		70. Green over clear cut glass vase with long flared neck. Single star in bot. fern design made by cutting away green. This is continued around stem in spiral form. Top edge serrated. 40.00

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Shaving Mugs, Occupational and Sports. Banks, trains and toys. — Walter J. Henry, Adamsburg, Pa. jeh124431

Glass and China cup plates wanted. Also colored lacy Sandwich salts, and other colored lacy Sandwich glass. — Beatrice T. Ewing, Timonium, Md. my122112

WANTED: Ironstone white Sydenham pattern, mint condition. Describe. — H. W. Heywood, 3030 Stonebridge Road, Dayton, Ohio. mh6614

OVAL DOMES WANTED: Give measurements. With or without base. Give price in first letter. — A Bit Products, 4949 Sheridan Road, Chicago 40, Ill. ap3863

WANTED: U. S. COIN GLASS. — Paul E. Zeeb, Greenville, Ill. jeh12046

WANTED: Croesus Amethyst butter base; Esther in emerald green; cups & saucers in "Woods" Canton pattern; Iron frame hanging lamp; Lacy brackets. Amy Wheeler, 444 6th Street, Oswego, Oregon. f1232

WANTED: Limoges, Haviland & Co. Trumpet Vine Pattern #32. — Mrs. Fred Niggemann, Spencer, Iowa. mh3422

WANTED: Important paperweights, with fine workmanship and detail. Cup plates, scarce historical or conventional designs. Price or will offer. — J. E. Nevil 2700 Dixie Highway, Covington, Ky. mh6613

OCCUPATIONAL and Sport shaving mugs. Rare and unusual designs wanted. Price no object. — Louis W. Evans, Lenexa, Kans. f6675

COLLECTOR WANTS: Rare and unusual old glass slippers. — Silence S. Wilson, Bluemont, Virginia. jeh6614

OCCUPATIONAL shaving mugs, names must be legible. Describe. Reasonable prices paid. — A. Liguori, 705 Fruit Hill Ave., N. Providence, R. I. o124431

WANT TO BUY: Heavy cut glass, all pieces. Also old French Haviland china in all patterns and all pieces any quantity. Must be perfect. Give price and description. — H. H. Spiller, Cheyenne, La. my64201

FEATHER PATTERN glass: 7" plates, lamps, footed desserts, water tray, salt and pepper, sugar shaker, banana stand, cup plates, bone dishes, cordials, 6" cover, or other rare pieces. — Nelson O. Kennedy, 58 Church St., Amsterdam, N. Y. f1692

WANTED: Butterfly, Dewey, Block Star, Dakota, Priscilla, Crystal Wed., Broken Column, Shell Jewel, Haviland cups, saucers. Blue Willow, Ivanhoe, Normandy, Wincanton, Majestic. — Tri-State Antiques, "43 Winchester Ave., Ashland, Ky. ap3084

WHOLESALE QUOTATIONS from dealers or collectors on China, colored glassware, pewter, copper, small Bisque and Wedgwood, etc., welcomed by new shop. No "junk". — Phillips Antiques, Box 202, Santa Maria, Calif. f3084

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BOTTLES: Early American flasks and bottles. Colored calabash, violin and Ohio ribbed and swirled bottles. Marked bitters. Documents, pictures and bills from old glass factories. New England Pineapple glass. — C. B. Gardner, Box 27, New London, Conn. ap128632

CHINA SLIPPERS, shoes and boots; also want historic Saratoga items. — Mrs. Edw. Delmore, 22 Madison St., Saratoga Springs, N. Y. mh3023

WANTED: For private collection, calendar cups and saucers, calendar platters, calendar bowls, calendar plates and tiles, or, what dishes have you with calendars? — Audra Elliott, Howe, Ind. f6233

WANTED: Windmill and Canadian pattern, listed Kamms. Tea pot in strawberry shape; parrot pitcher; Royal Breyer. — Arbee, 19918 Aurora Ave., Seattle 33, Washington. f1462

HISTORICAL FLASKS WANTED. Give full description and price. — Edgar F. Hoffmann, 9 Collinwood Rd., Maplewood, N. J. ap3676

RUTH E. DORR, wants to buy Dickens' plates depicting Mr. Pickwick, 9", blue scalloped, by Ridgway's, England. From original illustration by R. Seymour and Phil, 1837. — Mrs. John E. Dorr, 119 N. Prairie St., Whitewater, Wis. f1882

ANYTHING MASONIC. — Reid, 60 So. Carll, Babylon, N. Y. f3821

WANTED: WEDGWOOD. Must be early & marked. Describe fully as to all marks and details. Write: — Fred H. Schafer, 700 Gale Ave., Peoria, Ill. f3863

WANTED: MUSTACHE CUPS, unusual type. Also m. saucers, tumblers. — E. R. Dennis, 147 W. Market St., Mercer, Pa. f3652

WANTED Herringbone Buttress pattern glass. All items. Kamm Book V, page 123. — F. M. Thorman, 1221 Elm St., Winnetka, Illinois. f3403

WANTED TO BUY for re-sale: Colored glass hanging lamps. G.W.T.W., Astral, Fairy lamps, Mulberry Ironstone, Croesus Fine cut glass. Frames with brass fonts, prism type. — Hazel Dean, Bend, Oregon. f3464

WANTED: PERFUME TRAYS, large only: Calendar plates; Music boxes; Slides; Gold charms. — J. Estes, 175 E. 93rd St., N.Y.C. mh2403

WANTED: Diamond Quilt celeries. Blue or vaseline. Approximately 8 1/2" high. Perfect condition. State price. — Dean Driskill, Dola, Ohio. f1061

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DIAMOND THUMPRINT compotes, scalloped edges, 3 sizes, \$25, \$18, \$15. Same 4 honey, \$2.75 each. Cupid & Venus covered compote, \$11. Pleat & Panel covered compote, \$12. Lords Supper platter, old paint, \$5. Festoon creamer, \$4. 2 Arabesque saucers, each \$2. Egg in Sand milk pitcher, \$4. Willow Oak open compote, \$4. Dew and Raindrop Bowl, \$3. Same, 3 punch cups, each \$2. All perfect. Transportation extra. — Harold Hungerford, 3334 Columbus, Detroit 6, Mich. f1295

AMBER VALENCIA WAFFLE salt & pepper shakers, nice tops, \$8.50, cut glass salt & peppers, knife rests, other pieces; Emerald green glass; Lovely china dinner bell, \$6.50. — Mrs. John Erb, 222 Wren St., Scottia, N. Y. f1082

POT POURRI JAR, colorful, compote and spicy, \$10. 7 old lantern slides in frame, \$8.50. Kate Greenaway salts, (long coat), \$15 pr. Greenaway salt (barrel type, w. rose), \$12.75 pr. Greenaway single, unusual, \$6.50. Carriage parasol, green brocade, ivory handle, \$8.50. Hinged powder jar, Frosted Wisteria design, 6", \$8. Small hinged jar, cobalt blue, gold enamel, 2", \$4. Moss Rose tea set, write. Childs toy sewing machine in original box, \$5. Celery glasses: Buckle Star, Jacob's Ladder, Diag. Band Fan, Palmette "Centennial", ea. \$6.50. Pickle castor, Buckle Star, nice frame, complete, \$10. Transportation extra. — Cobweb Shop, 117 E. Lafayette St., West Chester, Pa. f1827

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RARE 2-handled glass creamer with matching covered sugar; proof, \$16. Cosmos covered butter, covered sugar, creamer, spooner. Proof, \$50. Sevres 1846, Royalty Portrait, $\frac{3}{4}$ " plate, blue border, proof, \$22. Coalport 1750, Indian Tree, $\frac{3}{4}$ " plate, proof, \$6. Porcelain, china glass, write.—Mrs. Lloyd H. Johnson, Zumbrota, Minnesota. f1004

SQUARE FUCHSIA BUTTER, \$5. Red Block sugar, \$8. King's Crown flat bowl, \$6. Goblets, blue Medallion, \$7. Chain, \$2.50. Barber, \$3.50. Diamond Medallion, \$2.50. Hanover, \$2. Philadelphia, \$3. Baby breath band & fan, \$1.50. Basket weave, \$2.50. Milton, \$2. Lace, \$2. Latrice, \$2. Ashburton, \$5. Creamer, Sheraton, \$3. Roman Rosette, \$4. Wildflower, \$5. Leaf & Dart, \$6. 3-Panel, \$4. Wheat & Barley, \$4. Garfield Drape, \$4. Panelled Cane, \$4. Washboard, \$3. Write wants.—Grace Miller Ludlow, Selkirk, N. Y.

BEAUTIFUL BAVARIAN chocolate set, pink roses, \$27.50. Lovely German oval fruit dish, Royal Blue decoration, \$16. Hand painted cup and saucer, \$5. Salad plate, \$3.50. Sug. & creamer, \$6.50. Large selection motto and mustache c/s. Pattern glass. Answer all who send stamp. No printed lists.—Myrtle Burker, Washington, Mo. f1293

CREOSES EMERALD spooner, \$12.50. Sugar, \$18.50. Butter, \$20. Creamer slight defect, \$15. Water pitcher, \$30. Shakers, pair chips, \$8. 1892 U. S. Coin covered compote, $10\frac{1}{2} \times 6\frac{1}{2}$ ", clear quarters, dimes & dollars, \$75. 1892 U. S. Coin covered compote, $11\frac{1}{2} \times 8$ ", frosted quarters, halves, dollars, pictured page, 35 American Home Magazine, Dec. 1952; very fine, \$150. Purple Slag open compote, $8\frac{1}{2} \times 8\frac{1}{2}$ ", beautiful, \$30. Wantel Winged Scrolled Tumblers, custards, Argonaut Shell Custard butter lid, oval. Ruby Thumbprint butter.—E. H. Doerr, New Ulm, Minn. f1046

BEAUTIFUL HANDPAINTED china, cut glass, colored glass, dolls, clocks, etc. Stamp for list.—Treasure Antiques, 3115 St., Marys Ave., Hannibal, Mo. ap3633

RARE CROSS BAR and Fine Cut: 2 goblets, \$7.50 each. Handleless c/s, Purple Archery, 2 brown Italy, \$7.50 each. Late Pan Grape, 7 saucers, \$2 each, 4 goblets, \$4.50 each. Pattern glass, 1000 pieces; write wants.—Tri-State Antiques, 2843 Winchester, Ashland, Ky. f1443

CHANCE OF A LIFETIME to fill in your collection of Moon and Star, Edwin Franko Goldman's collection of 175 pieces, all perfect.—Eagles Nest Antique Shop, 318 Georgia Avenue, West Palm Beach, Florida. ja1462

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FOR SALE: A collection of approximately 170 tumblers assembled over a period of years containing many rarities for information: Philip Kaplan, 130 Van Arsdale Pl., W. Englewood, N. J. f3004

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WESTWARD HO compote, medium standard, oblong, \$50.—Mrs. Bert Stricker, Skidmore, Mo. mh3291

6CRAN. INV. T.P. tumblers, each \$6. Guaranteed old. Include postage.—Mabelle Wurster, 1216 4th St., Portsmouth Ohio. f1251

PATTERN GLASS. Other items. Write specific wants. Stamp, please.—Dewey's Antique Shop, Homer, New York. ap3042

EMERALD GREEN Herringbone pitcher, \$14. Vaseline Maple Leaf oval dish, 4-footed, \$13.50. Blue Thousand Eye, low open 3-knob compote, \$16.50. Clear Thousand Eye high open 3-knob compote, \$12.50. Transportation extra.—Brownie's Fireside, 26 Chester St., Glens Falls, N. Y. f1633

TOMATO SUGAR and creamer, small, Germany, \$6.50. China slipper, pink roses, scene on toe, \$3.50. Small white china collar button box, \$4. Cut glass salt & pepper, mother-of-pearl insert in tops, one top poor, \$5. Chocolate pot and 6 cups & saucers, Noritake, proof, \$12. Beautiful pressed glass perfume bottle, 8" high, \$6. Lustre bowl, Shelly, England, $7\frac{1}{2}$ ", \$6. Matched pair shallow lamp brackets, \$6.50. Wheat pitcher, Ironstone, (Taylor), 12", \$3.50. Old spectacle cases. Wanted, Ball and Swirl goblets, plain.—Betty M. Hotaling, 24 Kenaware Park, Delmar, N. Y. f1447

Braeburn View Colgate, Wisconsin. Stamp, requests. Tumbler, Calendar plates. Trivet lists. Green cut Bohemian cordial set, \$25. Cut Log individual creamer, \$3.25. Liberty Bell bank, \$5. f1213

LOVELY RESILVERED pickle caster, cupid on deer; dated 1878, \$16. French clock set, urns Sevres insets, \$150. Beautiful French bristol vase, green, \$25. Solid silver footed tray, snuffers, hall mark; one like it, Mt. Vernon, \$35. Rampan Lion Jam jar, \$15. 8" pink luster plate, \$9. 12 heavy French silver forks, sterling, \$50.—Mrs. Chester Lyman, 309 So. Wilbur, Sayre, Pa. f1694

FOR SALE: Goblets, Fine Cut & Block \$25. 6 ruby T.P. tumblers, \$24. 14" H.P. china vase-pitcher, \$22.50. 8" T. H. Limoges "Lucille" 10" plates, 2 nicked lot, \$15.—Ellis, 418 Trust Bldg., Rockford, Illinois. f1572

FINE COPPER tea kettle and stand, \$25. 6 ruby T.P. tumblers, \$24. 14" H.P. china vase-pitcher, \$22.50. 8" T. H. Limoges "Lucille" 10" plates, 2 nicked lot, \$15.—Ellis, 418 Trust Bldg., Rockford, Illinois. f1572

ROSENTHAL TURKEY platter, \$15. Double pickle caster & tongs, \$18. Brass table, onyx top & bottom, \$35. Sessions clock, oak case, strikes, \$15. C. G. compote, 12" tall. Teardrop stem, large squat vase; unusual. Butter dish, C. G., heavy, write. Crocheted bed spreads, appliqued quilts, Battenburg table cloth also eyelet. Large gold finish jewel case; lady lying on top and roses, \$20. Hand lamp on square marble base, brass stem, fancy font, \$3. Belleek mug, nice colors with blue and brown grapes, \$5. Napkin rings with figurines, all kinds.—Emma Bradley, Box 4, Big Lake, Minn. f1677

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Signed "Bennington" cupid. Extra large and handsome, \$12.50.
Cut glass decanter Pinwheel with handle, large. \$20.
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Pink Milk glass Acorn patt. salt & pepper, orig. tops, pr. \$8.
Cut glass sugar shaker, \$7.50.
Amethyst salt & pepper "S" and repeat, each \$7.50.
Lovely cut glass cruet Pinwheel, \$8.50.
Unusual brass inkwell - brass bird drawing a two wheel cart with inkwell 6" long, lovely condition, \$9.
Orn. Wheat patt. cov. soap dish white Ironstone, \$6.50.
Bennington pitcher, hound handle raised eagle at spout, deer and dog hunting scene, perfect, \$20.
Service for 8 Princess Hav., write.

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NORITAKE CHINA, Sedan pattern as follows: 10 c & s, 10 plates, platter, open tureen, covered tureen, pancake server, lot \$25.00
6 WEDDING RING HAVILAND C & S
fine chinaware

1 CLEAR MARY GREGORY MUG, ground pontil \$1.00
1 MILK GLASS SOAP DISH, Lion cover, figure 3 in base, Old and proof 7.50
1 CRANBERRY PATCH BOX, enameled flowers and butterfly on cover, very nice 8.00
1 IRONSTONE TUREEN, Meakin Bros., complete with ladle. Original & perfect 10.00
1 Transportation Extra 22.00

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1 Rose tapestry shoe, write.
2 Rose tapestry hat pin holder, write.
3 Lobster R. B. large pitcher, write.
4 Devil R. B. large pitcher, write.
5 Royal B. crow pitcher, write.
6 Aurene perfume bottle signed, write.
7 Hair receiver rose tapestry, write.
8 B. B. Peep creamer, write.
9 BURMESE, SATIN GLASS, LUTZ FAIRY LAMPS, BASKETS, TUMBLERS, WRITE YOUR WANTS.

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Wheeling Peachblow: Pair of exquisite glossy finish vases 10 1/2" tall, Lee V. G. pl. 240; small vase, satin finish.

Lemon Yellow Diamond Quilted Overlay water pitcher "Cut Velvet" but glossy finish 6 1/2" h., square mouth, white lining, clear threaded applied handle, ground pontil

\$37.50

Light Blue 1000 hole Cruet, 3 Ball orig. Stopper. End of stopper slightly chipped.

17.50

4 Pomona Finger Bowls: finest New Eng. type-stamped straw colored floral band & fluted tops, ground pontil. Exquisite, ea. \$8.95, set

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Amberina: Creamer ITP amber applied thread handle, ground pontil \$25; Tumbler, plain pattern

10.00

Plates: Canary Maple Leaf Variant 8 1/4" dia.

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Lee 158

Blue Panelled Hobnail Toddy, 4 1/2" dia.

4.00

Lee 88

Pair of Opalescent Victorian Compotes, Dol-

phin standard 6 1/2" dia. x 5 1/2" h. Each

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Carved Sandalwood fan, delicate tracery like

5.00

carving. Needs new ribbon

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1. Ambergret berry set - 6 footed saucers, \$35.
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4. Mah Jong set in original case - good one, \$25.
5. 6 Spode - "Pink Tower" dinner plates not too old, \$24.
6. "Sydenham" plates - 7 1/2" diameter - J. Clementson, \$25.
7. Jackfield syruper - pewter top, \$30.
8. Rose to white frill top - satin glass vase - 11" tall - white lined, \$35; same in yellow to white.
9. Shiny Jewel pitcher & 6 perfect glasses - 12 chipped one extra and free with set), \$25.
10. Collection of "Fincut & Feather" pattern glass, write.

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Fr. M. Greg. type honey amber toilet w. bottle, green blown stoppers white enamel flowers - leaves deer 18.50
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Pink M.O.P. satin vinegar cruet, lovely		75.00
Hayland china in Dresden rose & blue Forget-me-not - also cream & gold		
1p. service monogrammed "H"		Write
Min. of white Bristol lamp, flower dec. 25.00		
Large Lazy Susan table, cher. wall cupboard, tables, nite stands & other furniture		

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app



AMERICANA PAGE

Dedicated to the memory of the founder of HOBBIES Magazine, O. C. Lightner, whose enthusiasm in spreading the cause of collecting and the cultural arts pertaining thereto, left us all a legacy of real beauty. By providing the means of bringing persons together under the mutual



O. C. LIGHTNER, Founder
of HOBBIES Magazine

bond of collecting, he enriched thousands of lives with the formation of new and enduring friendships.

And since by his every act he deserved the encomium of one of his friends, "a real American," we dedicate this the AMERICANA PAGE.

Jet planes can fly across Iran in an hour. Modern bombers from either side can neutralize the oil industry of Iran in a few days. The great and powerful Persia of the ancients has become merely a nasty little incident in a worried world—nothing more.

Ancient Persia was the key to world power through the endless centuries up to the era of Omar the Tentmaker, Marco Polo, Tamerlane and the great Khans. Persia was the crossroads of the world, with 800 miles of Caspian Sea north into the great wilderness, and the endless Indian ocean to the south. All of trade, commerce, culture, art, learning and conquest between East and West must weave through ancient Persia on the back of a camel.

Ancient conquerors, such as Nebuchadnezzar, Darius, Alexander, up to Tamerlane, knew that to rule Persia was to rule the world of that day.

Collectors of antiques, following their various hobbies back through distant history, find that the patterns, designs, figments, methods and materials of their arts were exchanged and mingled by camel caravans across Persia.

Near the end of its greatness, back in the twelfth century, the great theme song of Persia was put into verse by a great Persian mathematician whose "computations, people say, reduced the year to better reckoning." His Rubaiyat reflects the great glory of Persia, and its quick collapse. In the words of this great poet laureate, may we as lovers of old Persian art, when we read news today of the country,

"Where I made One—turn down an empty glass."

We are beginning to develop a good deal of confidence in Mr. Eisenhower because he has pulled a great many boners and then has proceeded to recover from them in a rational sort of way. We have little confidence in know-it-all, far-seeing supermen who never make mistakes. Give us the guy who knows how to correct his mistakes, and is not too proud to do it.

Two blocks down the street in July we personally saw and heard a pretty nasty display put on by some of the pups from the Ike kennels—bad enough to wreck a pretty strong political party. The boss himself, when nominated, displayed different attitude, which he continued and improved.

Regardless of the later landslide, Ike was licked in the middle of his campaign, while his pre-palace guard waited for all others to come to him. He personally proved that he was no prima donna, and that he knew what the word co-operation means—and went on to decisive victory.

He laid himself wide open to Mr. Truman's "demagogic" jab by grandstanding it in the middle of a campaign instead of waiting until he had won—and it is anybody's guess whether it made more votes than it lost. But he did a workman-like job on the Korean trip and has gained confidence by the way he has handled it.

He flew off to Korea without so much as a nod to the old master who had made the longest study of those parts, but perhaps in part to save face for those who were serving as hosts. Anyhow his prompt later handling was reassuring.

The handling of his major appointments by his new palace guard was so insulting to Congress as to rate as stupidity. But his personal handling later seems to show that he understands and respects the powers and rights of Congress, that have been so flouted and neglected for some years.

We hope our new president keeps on pulling boners and correcting them in a common sense way. We could have confidence in such a man. If he does that at home, he might do the same in our relations abroad, instead of making a mistake in foreign affairs and sticking to it just because it was his mistake, and he was too proud to admit it.

Our tropical travelers will this year, as usual, merely skirt the areas

of the world that hold the greatest challenge to future science and to future political leadership of the world. We refer to the teeming jungles of the Amazon and the Congo, and the country that surrounds them in both South America and Africa. The middle of the future world is still hidden in those areas.

The annual rainfall in our corn belt varies from 5,000,000 pounds to 9,000,000 pounds of water per acre. Including the wheat and cotton belts the range is from four to twelve million pounds per acre per year. There are two other similar areas of similar size in the world, (1) Europe east to the Volga, and, (2) India through south and east China. Smaller areas of similar rainfall are in South Africa, and bits of South America.

Communism has a strong hold on the garden spot area of eastern Europe, and in the Chinese section of the far eastern area, with 3,000 miles of short grass and desert between, and populations too large in both food producing areas.

Proteins, fats and carbohydrates—the foods of the world—are made of air and water and sunshine, with a trace of minerals from the soil in the ash. The tropics of the Amazon and the Congo, with intense sunshine and drenching rains, are a buzzing, twining, crawling, squirming mass of proteins, fats, carbohydrates and cellulose.

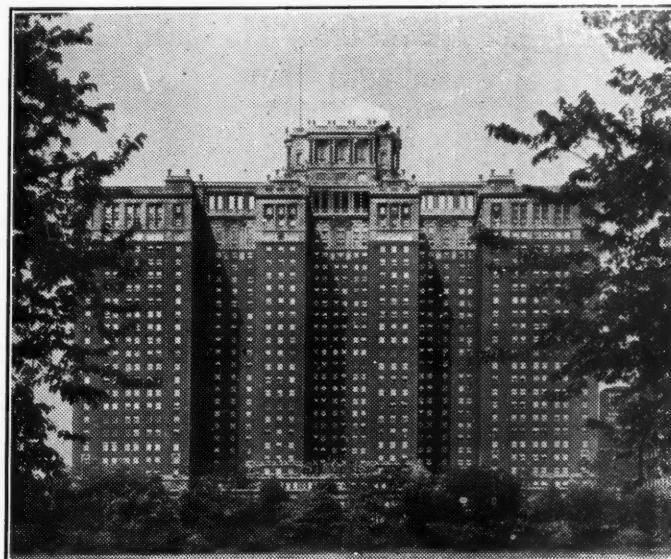
The mosquito is lord of these tropical jungles, with allies of billions of savage bugs of all sorts, and an overwhelming plant growth that overruns and stamps out the frail works of man. The jungle tropics are a hot oven packed with potential human food, running wild without controls. They are also the present focus of the eyes of both scientists and statesmen.

In the day of nuclear fission, man may develop the mechanical power to march in and control these superheated greenhouses of the Tropics. In the day of D. D. T. and other modern chemicals, he may be able to

(CONTINUED ON PAGE 103)

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Redford - Detroit

MAR. 13-14-15

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22521 Grand River

Other Spring Shows

LIMA, OHIO

Apr. 17-18-19

Detroit Masonic Temple

May 8-9-10-11

S. E. LEONARDSON, Mgr.
Decatur, Ind.

AMERICANA PAGE

(CONTINUED FROM PAGE 100)

defeat the defending armies of insects.

The statesmen and the scientist are both today approaching this area from its margins, with deeper and deeper penetration each decade.

We nominate the groundhog one of the greatest psychological achievements of Americana. We have seen one live specimen in a wild life zoo, and a few stuffed in museums. We are not a friend of Mr. Groundhog in person. We do not even know his politics. But we do know he has always been on hand to give America a lift over a tough spot, or a word of caution when that is more needed.

When a blizzard shrieks through early February to wail to us that the cold winter will never end, legend has it that Mr. Groundhog refuses to be impressed or depressed. He then and there decides that he will stay out and plan his spring work. On the other hand, in the balmy sunshine, when everybody else is grabbing a hoe, rake and seed catalog, Mr. Groundhog says he has been kidded by such things before, and thinks he will go back and have another nap while the bull market on hoes and rakes blows over — plenty of time yet.

America is perhaps the most emotional nation in the world in its massive swings from deep pessimism to over optimism. We need the advice of the groundhog every month in the year.

Our stock markets, grain markets, livestock markets and real estate markets go up and up when the sun is shining simply because they have been going up. They all go down and down and down and down just because of the pessimism of going down. A flag bearing the insignia of the groundhog should be hoisted over all of our market places. And perhaps all of our investors should be required to swear allegiance to that flag.

Sometimes when the noble old bird on our national seal soars off around the world, makes a few swoops and returns to his perch shedding war surpluses and new international complications, we wonder whether or not it might be better to send out the groundhog instead.

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LANCASTER, PA.

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April 6, 7, 8, 9

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Out of the Scrapbook

Of Colonial Houses Mostly Connecticut

By EDAN WRIGHT

in the Chicago Daily News

They introduced the central hallway, extending from the front to the rear, with outside doors on either ends, an arrangement which divided the chimney, always the center of the plan previously, into two parts. This was in essence two houses each of two-room plan, turned right angles to their previous position and separated by a hallway. This style became definitely established by the third quarter of the century. There were other changes. As the chimney became secondary to the central hall, stairs came into prominence. With certain variations then the central-hall plan carried through the period of the revolution to the 1830s, when the house which formerly had its main room ridge parallel to the street was placed at right angles to its previous position, so that what was the front became the side.

There were, of course, unclassified varieties. Houses must have their eccentric personalities as well as individuals.

The house frames were ponderous, massive, strong, dignified and simple. As to roof framing, there was more

localism and individuality in this feature of the Connecticut house, with the single exception of the overhang, than in any other. The overhang was the most individual feature of structure in the seventeenth century house. The projection of the second story over the first was a traditional feature in English architecture of the time, the purpose being to provide a protection to the booths on the ground floor beneath. It is almost a whole history in itself, going back to Pompeian days. As a feature of the town houses in England, it accordingly is to be sought in Connecticut regions settled by craftsmen who came from towns rather than the country. The drops or pendants which ornamented the overhang on the under side, lent the house the same quaint charm that the lace pantaloons gave to the hoop skirts the southern belles wore in civil war days.

The windows of the earliest houses were determined like the rest of the structure by necessity. They were at first hardly more than peepholes, for the colonists were more concerned about Indian attacks than they were about air and light. Oiled paper and cloth were used since glass was rare and expensive. The earliest of the windows were of the small casement type, changing to the double-hung sash. The earliest doors were

rude constructions replaced by a simple paneled form.

Interior woodwork, paneling, mantels, cupboards, moldings and even hardware, are discussed with such thoroughness that they are invaluable guides to the architect, historian, and antiquarian, not to speak of the rest of us who do not fall in any catalog. Forty-eight plates and enough working figures, 242, to give an architect ecstatic fits, are all a part of Kelly's "Early Domestic Architecture of Connecticut".

Furniture made by our cabinet-makers in the colonies has long since professed an indebtedness to the styles current in old England without doing damage to the conception of its originality. J. Frederick Kelly in his "The Early Domestic Architecture of Connecticut," published by the Yale University Press, New Haven, Conn., accomplishes the same thing, in a broad sense, for New England architecture and specifically for the houses of Connecticut.

Early architecture was perhaps even less a prototype of English styles than the furniture, for it was essentially true not only to the customs and the times, but to conditions, whereas the first pieces of furniture, except for the very rude ones which the unskilled husband himself was called upon to make in order that his family might at least sit down and sleep, were frequently copied by English craftsmen and their apprentices after others brought in, or sent from England. There were some modifications in the copies, of course. As in any handwork, nothing could be exactly duplicated.

(CONTINUED ON PAGE 108)

North Carolina Antiques Shows

1. WINSTON-SALEM, N. C. HOTEL ROBT. E. LEE, . . February 23 - 24 - 25
2. CHARLOTTE, N. C. ARMORY AUDITORIUM, March 18 - 19 - 20
3. CHARLESTON, S. C. HIBERNIAN HALL, WEEK OF HISTORIC TOURS, March 24 - 25 - 26 - 27
4. DURHAM, N. C. ARMORY AUDITORIUM, April 9 - 10 - 11

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Books Reviewed

(CONTINUED FROM PAGE 89)

cess in pottery making is extremely important in making successful pottery. The potter is free to use any amount of creativeness in moulding his clay object, but in the matter of firing, he must conform to limitations of the matter as it is affected by heat. He must be familiar with different kinds of clay and how they react to heat. One could spend a lifetime in perfecting his art. The book not only takes up the making of pots but also describes the building and firing of small kilns. It tells how to set up a workshop and the necessary equipment for it. Many illustrations accompany the text.

The authors of this book operate the Oxshott School of Pottery, Oxshott, Surrey, which is not far from London, England. A Summer School is held there each year and they welcome inquiries from abroad.

The field offers great satisfaction to both amateur and professional since it releases his creative powers and much enjoyment is derived from using one's hands to create.

V. R. S.

HISTORICAL PRINTS OF AMERICAN CITIES, by Larry Freeman. Published by Century House, Watkins Glen, New York. 1952. Price \$3.95.

This book gives us an interesting panoramic view, with some close-up views included, of the principal cities of the United States as they appeared around the 1850's. A brief description of the picture and certain historical information about the prints, adds interest. The author arbitrarily has had to select for the book, the pictures which he thinks are most representative of the period for the particular city. Major cities from all of the forty-eight states are represented, even though some of the states were still territories at the time the lithograph was made. The preponderance of the prints come from the Eastern states since by 1850—they were more firmly established than those of the West and there were more prints available for them.

In a small volume like this one, it has been possible to show only a sampling of early prints of these various towns. Thus the book gives us a birdseye view of what our country looked like—a century ago.

V. R. S.

EARLY AMERICAN DESIGNS: TOLE-WARE, by Erwin O. Christensen. Published by Pitman Publishing Corporation, New York, N. Y., 1952. Price \$1.75.

This is another in Mr. Christensen's series of "Early American Design" books. This book is similar in layout to the book on "Ceramics" by Mr. Christensen which was reviewed in this column in the January issue of HOBBIES. This also is a paper-bound volume and a picture book. The toleware articles pictured are either housed in a museum, belong to a historical society or are part of a private collection in this country. Designs are from early American tin or toleware articles, especially prevalent in the first half of the nineteenth century.

Some of the objects pictured are document boxes, trays, pitchers, dishes, coffee pots and canisters. Designs found on Hitchcock chairs are also included. These designs are reproduced by the courtesy of the Index of American Design of the National Gallery of Art, Washington, D. C.

Those readers who have some early American toleware will enjoy seeing and comparing those in this book with their own collection.

V. R. S.

NEW ROADS TO ADVENTURE IN MODEL RAILROADING, by Louis H. Hertz. Published by Simmons-Boardman Publishing Company, 30 Church St., New York, N. Y., 1952. Price \$4.95.

This book will be a welcome event for those thousands of people who have model railroading as a hobby. As the author states, model railroading is a long term hobby and as a person continues to improve and add to his layout, he will continue to see new avenues for growth and expansion. This book will be a "shot in the arm", as it were, for those who feel they have exhausted potentialities of the hobby and are temporarily stalemated as to what move to make next, to add to their enjoyment of the hobby. Possibilities for change and growth are inexhaustible.

Mr. Hertz is one of the country's most noted writers on model railroad subjects and is also the author of "The Complete Book of Model Railroading," published in 1951. No doubt a newcomer to this hobby would prefer to read this earlier book first and then advance to this book. As the name suggests this later book seems to be pointed mostly to the hobbyist who is seeking new avenues of change in his hobby.

In addition to showing detailed diagrams on ways to build various layouts, the author gives his ideas on future trends in the hobby and thereby gives direction to those who are interested in becoming pioneers for future model railroaders to emulate. A list of periodicals and books devoted to the hobby will also add to the reader's fund of information.

V. R. S.

THE ASCAP BIOGRAPHICAL DICTIONARY. Edited by Daniel I McNamara. 536 pages plus viii. Thomas Y. Crowell Co. \$5.

VARIETY MUSIC CAVALCADE, A Musical-Historical Review, 1620-1950, by Julius Mattfield with an introduction by Abel Green, editor of Variety. 637 pages plus xvi. Prentice-Hall, \$10.

Two books have recently been issued which should be in the libraries of all persons interested in American music and American history. Record collectors will find them especially valuable.

"The ASCAP Biographical Dictionary" gives biographical sketches of all the more than two thousand members of the American Society of Authors, Composers and Publishers, including deceased members as well as those still alive. Besides the alphabetically arranged "life stories," there are also lists of every music

publishing firm holding membership in ASCAP, and members arranged by birthplace and place of residence.

Record collectors will find the ASCAP book especially useful. I counted about 200 ASCAP members who are, or have been, well known for recording activities. Included are singers of popular songs, jazz musicians and concert and operatic artists. The biographical sketches compiled by Dan McNamara are succinct but informative. I quote as a typical example the following account of the life of the late Johnny Marvin:

MARVIN, JOHNNY, composer, author, screen, radio and recording artist; b. Butler, Okla., July 11, 1897; d. No. Hollywood, Calif., Dec. 20, 1944. ASCAP 1940. Educ: public school. Ran away from home; joined group of Hawaiians, made up as native and played Spanish and steel guitar and ukulele. Recording artist for many years. Broadcast daily on transcontinental hookup for N. B. C., New York, about five years. To California, for songwriting career with Gene Autry. Wrote about eighty songs for Autry's pictures; with him formed music publishing company. Works: "I've Learned a Lot about Women"; "As Long as I Love My Horse"; "There's a Little Deserter Town"; "Goodbye, Pinto"; "Rhythm of the Hoofbeats"; "Merry-go-Round-up"; "Listen to the Rhythm of the Range"; "Old November Moon"; "I Love the Morning"; "Dust"; "Goodbye Little Darlin'"; "Dude Ranch Cow Days"; "At the Close of a Long, Long Day." Address: Estate, c/o ASCAP.

VARIETY MUSIC CAVALCADE is an elaborate book, representing years of research by the author, Julius Mattfield. There is an informative preface by the editor of "Variety," Abel Green, quoting Irving Berlin as saying the history of the United States can be traced through its music—as of course it can. (That is one reason why I am trying to preserve my collection of old popular phonograph records for some museum or library, so that research workers of, say, a hundred years from now will have the invaluable assistance that a collection of ephemeral music would provide.)

The "Cavalcade's" arrangement is unusual. Mattfield begins with the music of the Pilgrims, making his starting point 1620. After 1860 is reached, each year of American history is given a separate division. These chronologists begin with the representative popular and classical music of the period and are followed by thumbnail accounts of the most important historical events of the year.

VARIETY'S "Cavalcade" is surprisingly accurate, although anyone who knows his old popular music can find mistakes. "By the Watermelon Vine, Lindy Lou," was published in 1904, not 1914, and "My Wife's Gone to the Country" was a hit in 1909, whereas the book gives its first publication date as 1913. But such errors are relatively rare and probably unavoidable in a book of such magnitude. Both the "Cavalcade" and the "Biographical Dictionary" are very much worth having.

JIM WALSH

Saints of St. Augustine

Being a brief report of the comings, goings, and happenings
at the Lightner Museum of Hobbies, St. Augustine, Florida

Another gesture of good will has been furnished the LIGHTNER MUSEUM OF HOBBIES by Florida. The city of Silver Springs has prepared 5,200 advertising blotters which pictures the Museum in green, black and orange in attractive design. These were presented to Cecil Zinkan, General Manager of the Museum for distribution.

Mr. Zinkan in expressing his appreciation said he will pass up no opportunity to use them.

"Florida Times-Union", Jacksonville, recently printed this interesting commentary, plus a picture of the piano described:

"While browsing through the Lightner Museum of Hobbies at St. Augustine recently, Mrs. John D. Bent of Jacksonville came upon this ancient piano which once graced the living room of her parents' home in Chicago. According to the placard on the music stand, the ornately carved instrument with mother-of-pearl keys is more than 100 years old and was a prize winner at the Centennial Exposition in Philadelphia in 1876. Although Mrs. Bent studied piano as a girl, she says the museum piece wasn't much good for practice, for it's been out of tune for a generation. It was donated to the museum by her uncle, Walter Sutphen of Hollywood, Calif."

Cecil Zinkan, the museum's energetic young general manager, has had ample opportunity to reflect considerably on the value of hobbies, not only as custodian of one of the world's largest repositories of collections, and seeing thousands of visitor hobbyists in the course of each year. Writing recently in the organ of the official publication of The Trailerocoach Dealers National Association, Mr. Zinkan says:

"Webster defines a hobby as 'a favorite pursuit or object.' Who knows when humanity first accepted the idea or how many millions have succumbed to its captivating influence? Doctors and psychiatrists encourage its practice as a healthy emotional diversion. Why?

"Before endeavoring to analyze the 'why' it might not be amiss to think of 'what' — what is a hobby?

"A hobby is an activity that we recognize. Its character can be the result of either a mental or physical expression. Some folk are omnivorous readers and from that they acquire a most satisfying relaxation. There we have the mental phase.

Others lean toward the work and creative outlet, among whom could be catalogued the gardeners, the model airplane builder, the home work-shop putterer, the sports enthusiast, etc. Their numbers and variety are legion. And then there are those tens of thousands who collect objects; and this field perhaps comprises the largest group of hobbyists. So in the limited space here available let's generalize about the greatest number.

"The hobby of collecting can embrace an accumulation of objects which, in addition to their human interest, also have a marketable value, something really worth while if evaluated only from the dollars-and-cents standpoint. Conversely, it can be something limited strictly to the novelty angle, an exhibit which possibly has little or no intrinsic value.

"Consider the Municipal Lightner Museum of Hobbies at St. Augustine, Fla., where there is an illustration of these two extremes, the famed Crystal Room in the Museum, an exhibit said to be one of the world's most valuable private collections of cut glass and a collection of badges and ribbons with which Americans so like to bedeck themselves, something on which it would be difficult to establish any monetary value, if any.

"Underlying both of these collections is the same theme, however. They are hobbies — and they have the same identical relation insofar as deriving a relaxing benefit from a hobby is concerned. Now we come to the 'why' have a hobby question.

"The creation of these two collections provided some one with something on which were concentrated thought, planning, study, research and effort. And much more, too. First the idea of a particular collection was established in the mind of the hobbyist. He knew what he wanted to acquire. Then that person began to give some thought as to the field it embraced. How many pieces were in existence (because he wanted to have the biggest and best collection!) — where to look for them — how could they be had — what was the story or significance behind each piece or the collection as a whole — who knew anything about them to give information — and so on into avenues without end.

"So he plunged. And before he realized it the hobby was pleasantly consuming most of his spare time and interest (often to the bewilderment of the missus and the kids — although hobbyism is not confined to the family man!) — his became an "all out" effort. He looked forward to those hours when he could "get away from it all" with his hobby. And

if it was his first endeavor in such an activity he himself soon was amazed at his absorption. He was talking about his hobby (and found many, many ready listeners) — he was showing it off — corresponding with folk who had a kindred interest and thus establishing lasting new friendships — going more and more into the human angle which originally conceived the making of the objects and the motive which encouraged their use. Yes, he is now in 'over his head' — but not struggling for rescue! He has reached the point of having hold of something he cannot turn loose! And he's delighted!!

"The astounding part of a hobby is that it envelopes a person's interest without the 'victim' being conscious of what is transpiring. Its limits are boundless. Yes, a hobby can be a perfect form of mental and physical relaxation from boredom, melancholy, troubles of the work-a-day world, or what have you. And, too, it will represent an actual accomplishment — an achievement all his own — with the added benefit of having helped oneself physically and mentally. There must be something to the idea — its followers number in the tens of millions! And it need not necessarily be a financial burden. A hobby can be tailored to fit any conditions.

"A hobby for everyone. Nothing could be finer."

Lightner Museum of Hobbies (adm. 70c.) opposite the Ponce de Leon Hotel, in the former Alcazar Hotel (also built by Henry Flagler) which once rivaled the Ponce de Leon for ornate splendor, is the world's most astonishing collection of collections. It is a collection of hobbies made by Otto C. Lightner, publisher of HOBIES Magazine, who spent a lifetime assembling more than \$1,000,000 worth of stamps, coins, campaign buttons, baroque carvings, juke boxes, cigar bands, all sorts of other collector's items. Deeded to the city on Mr. Lightner's death (his grave is in the courtyard), it permits the best chance you'll find anywhere to discover the strange and wonderful things people everywhere in the world collect for fun.

The St. Augustine Chamber of Commerce has its headquarters in the museum building.

(Published in *Complete Guide to Florida* by Andrew Hepburn, The American Travel Series. Published by Travel Enterprises, Inc., New York. Price \$2.

Visitors Comments

"Our second trip and we enjoyed it more than the first—especially the old pianos."—Mr. & Mrs. J. O. Spain & Son, Florida.

"Very educational and enjoyable display."—Mr. & Mrs. P. W. Hutchings, North Carolina.

"I have been looking forward to coming here and it was well worth the long trip. Hope to come back again."—Mrs. Ronald Menzies, Canada.

"Extremely enjoyable. Looking forward to a longer visit."—Mr. & Mrs. Robt. Harrison, Kentucky.

"Love beyond words."—Mr. & Mrs. A. M. Hartman, Ohio.

"Most unusual and interesting. Enjoyed it immensely."—Sophie Mark, N.Y.C.

"Spectacular in all respects."—Mr. & Mrs. Mark Chapman, New York.

The most interesting collection of hobbies I've seen anywhere."—Stan Shapiro, New Jersey.

"Mere words are inadequate to express our appreciation and admiration."—Mr. & Mrs. S. R. Nichols, Canada.

"We regret not having a month to enjoy this!"—Mr. & Mrs. L. H. Schweiner, Pennsylvania.

"A good place to deposit a collection."—G. Earl Brugley, New Jersey.

"Would that I could be in St. Augustine longer than just a day to fully enjoy such a priceless collection."—Miss Mary K. Shea, Massachusetts.

"Something I have always wanted to see."—Mr. Russell A. Quillen, Indiana.

"My long drive from Vermont seems short now that I have had the privilege of visiting the Lightner Museum. What a wonderful exhibit!"—Mrs. Robert Whitcomb, Vermont.

"A 'must see' in this great city."—Mr. & Mrs. F. J. Dempsey, Washington.

"Spectacular! Gives one an air of enchantment as you linger through these magnificent displays."—Mrs. Sidney D. Anderson, Missouri.

"Inspiring and educational. Marvelous to the superb degree."—Roger & Hazel Williams, New York.

"Very interesting. Need more time to absorb full contents."—Mr. & Mrs. Dave Trachtenberg, New York.

"I'm speechless!"—Mrs. S. Leitman, Illinois.

"One of the highlights of our Florida trip."—Mr. & Mrs. B. T. Johnson, Virginia.

"A very intriguing and educational tour."—Dr. & Mrs. R. D. Keeling, Virginia.

"One of the most outstanding exhibits in Florida."—Lowell B. Lansen, New York.

"A few additional labels would assist in our understanding of the articles in Museum. Our time is limited, but we plain to return again. It's far exceeded our expectations."—Mr. & Mrs. D. D. Hawley, Virginia.

"Too fabulous for two eyes to comprehend in one trip."—Mrs. Harry S. May, New York.

"Enjoyed my trip very much—especially the musical instruments."—R. W. Hanks, Florida.

"The best we have seen and we have been about.—Mr. & Mrs. L. A. Grassbrough, Ohio.

"Piecess!"—Mr. & Mrs. V. Knapp, Pennsylvania.

"This is the most impressive—best—most marvelous museum I've ever seen. It's great!"—Mary Ann Buls, Iowa.

"Nothing in Florida has pleased me as much."—Mrs. Linda Merck, South Carolina.

"This visit is one of my dreams that came true."—Merle Danford, Ohio.

"I'd like to spend a week here."—Wonderful!—Mrs. Leslie Tuttle, New York.

"Looked forward to seeing this Museum for a year."—Elfrieda Sullivan, New York.

"If only we had more time. We shall return."—Hugh E. Burdick & Marcia Burdick, Wisconsin.

"Inspiring!"—Chester White & Wife, Arkansas.

"Some of the most gorgeous works of art I have ever seen."—Mrs. F. A. Myers, New York.

"Never have seen anything more interesting. Could have looked for a week. Hope to be able to return. Thanks."—Mr. & Mrs. W. M. Williams, Texas.

"Wonderful! But there is one item you don't have—a left-handed mustache cup."—Lt. & Mrs. J. M. Holm, Texas.

"A very exceptional and most interesting collection."—Ralph W. B. Smith, Canada.

"I have never seen anything like this before."—Jack Frindinberger, New York.

"Wonderful—but so much to see at one time."—John R. Kerr, Maryland.

"Thank you! Never saw anything so wonderful!"—Mr. & Mrs. C. H. Schory, Ohio.

"Beyond our greatest expectations."—Mr. & Mrs. H. G. Farrington, New York.

"An education comparable to any college education is available in this one building. Tremendous."—The Bergers, Georgia.

"Truly amazing and most beautiful. It would be nice if there were a few facts of history and explanation with some of the items."—Mr. & Mrs. W. C. Schall, New Jersey.

"A most wonderful place to visit. Wouldn't have missed it for the world. Looking forward to coming back."—Mr. & Mrs. R. J. Manchester, New York.

"Quite interesting—as well as informative."—Mr. & Mrs. Monroe McCown, Maryland.

"Have looked forward to this for a long time. Drove miles out of our way."—Mr. & Mrs. Hugh Shaw, Illinois.

"Very interesting and educational—and cultural for children as well as adults."—Mr. & Mrs. Marion Gaston, Iowa.

"Amazing and unusual."—Dr. & Mrs. L. S. Reynard, Ohio.

"Always wanted to see this Museum and it was well worth our time."—Mr. & Mrs. Carl Moulton, Illinois.

"Truly a collector's dictionary."—Mr. & Mrs. G. C. Montague, Ohio.

"I enjoyed it very, very much and some day hope to see it again."—Elizabeth Roberts, North Carolina.

"This is wonderful!"—Mrs. W. J. Long, Iowa.

THE HIDDEN TREASURE 801 Second Avenue New York City

LARGE COLLECTION OF THE FINEST CUT GLASS: Lovely bulbous cruet, \$10. Tall tapering cruet, \$10. Deepest cut perfume bottle, \$15. Perfume tray, \$15. Large salad tray turned up sides, \$20. Ped. candy compote \$15. Ped. vase (rare), \$15. Very large jewelry box hinged cover, \$35. Octagon footed fern (unusually beautiful), \$20. Finest cut covered mustard jar with spoon, \$10. Unusual square tray, \$12. Unusual Maple leaf tray, \$10. Covered powder box, \$15. Lovely double handled sugar, \$10. Deep Mayonnaise bowl, \$10. Large knife rest, \$5. 3 butter pats, \$3 ea. Pr. 16" beautiful wine bottles, \$45 pr. Pr. candlesticks, \$35. Handled nappe, \$7.50. Many many all unusually fine cut and shaped relish and candy dishes from \$5 to \$10 ea. Silver luster tray 10 1/4 x 6 1/4", \$15. Unusual miniature portrait butter pats very rare French ea. \$8.50.

Pr. Dishes turned in rose, Forget-me-nots, butterflies, raised squash for knob, ea. \$25. Large meat tray to match, \$25.

Eng. silver trivet perfect condition, \$18.50. Silver saucer type candle holder snuffer hangs on handle a rare beauty, perfect cond. \$20.

Sil. chafing dish with snuffer, 2 Medallions on cover, 3 Medallion legs, very beautiful, \$35.

Lovely Persian clock in working order cutest boy and girl on each side of clock, \$35.

Pr. Bristol glass decoration goblets, ea. \$10. Lovely white painted miniature dresser, very old, 2 drawers, \$15. Figured mirror, \$25.

Blisque Miniatures: Fig. 2 clowns on large drum one playing cymbals, \$10. Upside down ash tray, lovely lady, \$12. Egg with Baby coming out \$6.50. Swan salt, \$3.50. Egg flower holder, bunny decorations, \$8.50. Old man with money bag in front, nice for cigarettes, \$8.50. Tiny cat, \$2.50. Many more.

SLTS: Pr. French pewter most unusual, \$3 ea.

12" diamond glass 6 sided \$17.50 ea. Austrian

china violet see, \$2.25 ea. Lenox Belleek,

much gold, \$2.25 ea. Staff. port. of mother

and child, open weave on top, rarest and

oldest, \$4 ea. Clear glass on ball legs, \$1.50 ea. Many others.

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AUNT JUDY'S SHOP

500 Herkimer Rd., Route 5 Utica, N. Y.

ROSE MEDALLION: Choice quality, unmarked, dec. of birds, flowers, persons, large bowl 9 1/2" square 5 1/2" high cut corners, \$27.50, 4 demil C & S, ea. \$5.00; 2 candlesticks 7 1/2" high, ea. \$9.50; platter 9 1/2 x 12", \$18.00 6 plates 8 1/2", all perfectly beautiful, ea.

\$7.50

BRASS BANQUET LAMP, 36" high, elec., 3 part type, open filigree, old geranium leaf base, \$150.

60.00

PLANO LAMP, bright brass, filigree shelf, rope legs with ball feet, adjusts to 6" high, elec., luscious pink cased glass ball shade, really outstanding for

55.00

MAPLE LEAF BOWL, vaseline, footed, 5 1/2" high

14.00

HP. FRUIT BOWL, large colorful water lilies

6.50

CRANBERRY BOWL, opal candy stripe, ruffled top, 10"

12.50

PAISLEY SHAWL, ivory center, 13 1/2 x 63", fringed

22.50

ENGLISH WOOD, English scenery 5" cups, 2 saucers, all

12.50

OPALESCENT COINSPOT water pitcher, ruffled top, clear app. handle, 6 matching tumblers, 3 rims rough

30.00

TEA LEAF LUSTRE: 6 plates 8", ea. \$2.75; tall teapot, lustre not worn, but has matching base, chip

9.50

RUDELSTADT urn type vase 7" high, yellow pansies, gold

12.00

SATIN GLASS ROSE BOWL, pink, also a blue one, each

12.50

MILK GLASS LAMP, allover raised scroll & diaper work in a beautiful pale green, matching half shade. This is a collector's item, adorable and only

35.00

AMBER Inv. Thimbleprint water pitcher, cl. handle

15.00

CASTOR SET, 5 matched bottles, orig. bright silver

15.00

CUT GLASS, 6 brilliant salt dips, \$6.50; 5 matching hobstar & fan tumblers of

11.50

finest cut, all 5

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LITTLE CRADLE ANTIQUE

SHOP

RACHEL FARMER ROSATTO

Farmers Lane Billerica, Mass.

Large wooden Key sign, \$3.80.

Unusual iron, saucer type, foot scraper, \$15.

Pair early iron handcuifs, \$12.

3 Legged early iron trivet, \$6.

Pair Kate Greenaway salt & pepper, \$15.

Deep pink satin glass overlay ruffled bowl, original silver frame, small bubble in making not rough, \$3.50.

Brass jeweler scales in wooden box, \$9.

Clear Block cracker jar, \$2.

Pair oval black walnut frames, no liners, \$12.

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Out of the Scrapbook

(CONTINUED FROM PAGE 104)

The early Connecticut houses, like the dwellings in New England, were stout, honest buildings because the conditions required them to be so. They were intimate and domestic because they were the economic and social centers of colonial life. They were simple and plain because life was simple and plain. They expressed the principle of truth above all else, for they were concerned only with the fundamentals of life, of existence, without fixings, without extras. It was perhaps the closest alliance of function with design. They lasted to present times because the materials themselves were as stout and true as the conception.

* * *

The houses were the work of specialists in their trade, men who had had their training in England and, quite naturally, having no other business or interest in the colonies, continued their work over here. They came from different parts of England and settled in various regions in America, which gave their work in certain sections a peculiarly local flavor.

Oak was almost universally used by them for framing, exterior covering and floors. The forests held an abundance of other woods and oak was a difficult material to handle with the lack of proper tools, but they were familiar with it in their old homes abroad. It was almost a tradition with them. It continued in use for framing until as late as 1800, when it was succeeded by white pine and other soft woods.

The Connecticut colonial houses had the low height of story, the proximity of the first floor to the ground, steeply pitched roofs and large chimney stacks like those in the mother country, but their construction at the same time, modified by conditions, differed. It was natural that the colonists would follow the style of the seventeenth century English home with its half-timbered construction of oak framework and cob or brick filling between the timbers, especially with oak and clay on hand here. But they soon discovered, no doubt through experience, that the walls would not stand the rough New

England weather, and so devised the interest in antiques, however, that oak clapboards to take the place of the cob filling, keeping, however, the same framework of oak which had been proved satisfactory. Similar modifications which gave our early houses their own original character, were constantly going on. Our craftsmen were no slaves to tradition, they were intelligent pupils.

* * *

First settlements in Connecticut were begun in 1635. There was no time to build any sort of a permanent dwelling and most of the first dwellings were rude log cabins, roofed after English fashion with thatch, or hovels roofed with sod built into the sides of the bank.

The first real houses from available evidence were one-room affairs, a story and a half to two high, with a chimney stack at one end. As the family increased or as conditions became too crowded for the original large family, they stuck on another room. There weren't any rules about it. It was just the simplest and most natural procedure. Later the two-room house became a type. Then, with the demand for still more space, came the lean-to across the rear. This variety was one of the most typical of early Connecticut. The lean-to, like the extra room, from being just an addition became a part of the plan.

Chats on Antiques

By JOAN LYNN SCHILD in the
Rochester, N. Y., Times

"When you doubt, abstain." Thus did Mr. Doulton of Lambeth point his moral. To be sure the potter who would strew his lessons about on the sides of stoneware jugs had about as much sense of the ludicrous as the gentleman who used to mark the London pavements with the text "Watch and Pray." It matters not that admonition came from the soles of his India rubber shoes where he had it printed in reverse, instead of his soul.

These quaint English mugs possess little artistic merit but they are an interesting link in the history of pottery manufacture in England. Succeeding the old leathern bottles and jacks, they were used by the common people who could not afford silver and for whom glass was equally prohibitive.

Many of them bear strange devices and were in daily use in taverns. Made of brown stoneware, the letters superimposed in white, and bearing the Lambeth-Doulton mark, it is typical of the earthenware made by the Lambeth potters from the beginning of the 19th century until modern times.

The very word earthenware suggests pots and pans and fairly smells of mutton stew and hot dumplings although it is considered a sort of poor relation to porcelain.

It is significant of the growth in

the interest in antiques, however, that the poor relation today has been invited to the parlor and sits in equal honor with the Wedgwood and fine silver.

John Doulton established a stoneware works at Vauxhall in 1818, later moving to Lambeth, where he made, besides pitchers, pans, pickle jars and other household utensils, water-filters, chemical vessels and laboratory equipment. He employed 600 men and used 10,000 tons of coal a year, which is a record for those days.

Ingrain Carpets

By ETHEL WALTON EVERETT
in the New York Sun

Carpet weaving in the United States harks back to a certain George Conradt of Wuerrtemberg, who, early in the eighteenth century, came to America and settled in Frederick county, Maryland. Made at first by a hand loom on a drum studded with pegs, looking not unlike an overgrown, old-fashioned music box, his ingrain carpets later became a mill product. To him goes the credit for establishing the first ingrain carpet mill in what was to become the United States of America.

The ingrain carpet, dyed in the yarn as the name suggests, is woven like plain cloth, from two-ply or three-ply yarn, the warp so handled that the ground color of the design on the face becomes the color of the figure on the reverse. An ingrain carpet is therefore reversible. Some of the old examples were exceedingly beautiful and quite in harmony with the furnishings of the period at which they were produced.

Start After Revolution

The carpet and rug weaving industry did not get fully established on a commercial basis in America until after the Revolutionary war. The coat of arms of the United States was worked into the design. The manufacture of ingrains was started at that time in Medway by Henry S. Burdett. It was supervised and managed by a Scot, Alexander Wright, who brought his hand looms over from Scotland, using them until he learned of the newly invented Jacquard machine.

The enterprising Scot made the trip to Philadelphia, but all his efforts to gain admission to the plant of his competitor proved of no avail and he returned to Medway without getting even a glimpse of the new invention. Not to be balked, he sailed for Scotland, and when he returned to America he brought with him some of the most modern looms then available and two mechanics skilled in their use.

Of these men, William and Claude Wilson, the latter was destined to work out the various improvements in the Jacquard loom at a later date. The mills of the New World drew heavily on the weavers of Scotland. In New York City, for instance, where carpetmaking seems to have commenced with the year 1821, a native of Kilmarnock, James W. Mitchell, was superintendent of the new mill which was started in that

GREEN DOOR ANTIQUES

D. MAUD TOBIN & IDA E. CLARK

127 Main St. Chatham, N. J.

1. Beautiful Amberina shade, deep coloring, scalloped top, quilted $7\frac{1}{2}$ across top 23" cir.	\$32.50
2. Amberina Invert. T.P. tumbler, deep color	5.00
3. Lovely deep amethyst wine, old	5.00
4. Amethyst mug, unusual app. amber handle	6.00
5. Vic. vase, like one on end, bottom Lee	
6. Vic. Plate 222, flowers in Amberina coloring	9.00
7. Vic. Jack-in-Pulpit vase, center bottom	
8. Plate 222, Vic. blue overlay, pale	
9. see wood app.	15.00
7. Sq. emerald gr. beaded grape plate	6.50
8. Very pretty Carnival glass wine, cobalt bl. sailboat in panel	4.50
9. 2 Rare A.B.C. plates, Union troops in Virginia, and Federal Generals, each	9.00
Postage Extra	10

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year by John and Nicholas Haight. Kilmarnock, by the way, was at that time the most important center in Scotland for the manufacture of in-grain carpets.

First Tariff on Carpets

The founders of the carpet weaving industry in New England were Peter and Ebenezer Stowell, who opened a factory at Worcester, Mass., in 1804. The six looms they had in operation were of their own invention and construction. The first tariff ever devised in the United States was designed to protect the infant carpet and rug-weaving industry and it was written by Alexander Hamilton.

In addition to the doughty Scots, there were natives of Wilton, Axminster, and others of England's carpet-weaving towns, among the early colonists who brought their hand looms with them, using them until steam power was harnessed to the loom. The original Wilton rugs were made by hand in England on upright looms. The Wilton, a cut-pile carpet, often referred to as the masterpiece of rug weaving, took its name of course from the English town where it was first woven. The better grades are known as Royal Wilton or French Wilton, and these are considered by many the best of all machine-made carpets, having from 95 to 128 tufts to the square inch. Wiltons fall into two main types, the worsted and the wool

Wiltons. The former presents greater possibilities in the way of fineness of design and texture, but the wool Wilton is a more luxurious floor covering, having greater depth and softness of pile. A genuine Wilton must be woven by the Jacquard process.

Another type of pile carpet in which the number of colors is limited, as it is in the Wiltons, is the Brussels, but in this type the loops are uncut. It is woven on a special Jacquard loom; the best Brussels carpets of the eighteenth and early nineteenth centuries so strongly backed up their reputation for endurance that they were rated practically indestructible. They were handed down from generation to generation. As far as basic construction goes, the manufacture of a Brussels is exactly the same as a Wilton, excepting for the fact that the loops of yarn are left uncut, but the early Brussels carpets were much lighter in weight than the Wilton.

Tapestry Prices of Yesteryear

In the Old Chicago Post

Tapestry weaving is one of the few arts that developed rapidly, was artistically successful and gradually died.

The first known tapestries were made on the southeastern Mediterranean as early as the seventh cen-

tury states Paul R. Ihrig of the Denver Art museum in the *Rocky Mountain News*. These Coptics, however, were nothing more than glorified burlap. They were brought into Europe by the Turks and for years were known as Saracen works, although the Turks only transported them.

In the twelfth century the European tapestry industry developed in Flanders, first with Arras as the main center and finally with Brussels, where for 400 years the industry was the life of the town. The weavers belonged to the most powerful guild in Flanders because of their wealth and large numbers.

The prosperity, or perhaps the expense of the product, led the French kings to investigate the industry. They made such great inducements to the weavers that the industry was literally transplanted to France.

Unfortunately the high period in tapestry weaving had been reached in the early Flemish work. Never again were designs so appropriately executed as flat treatments of pleasing patterns with restricted color combinations.

The Paris factory of Gobelin brothers was tremendously successful, so much so that the king was advised to finance another establishment at Beauvais. In their attempt to get brilliant effects of color, they introduced new and untried dyes that were not permanent. As a result, dark colors faded and light colors

(CONTINUED ON PAGE III)



The early tapestry spoke a language all its own, telling of the fiesta days, marriage, wars, or some special event of the day

News of the World's Antique Mart

L. Kochin of the Michigan Antique Shop, Detroit, came to look over the Mart. He has unusual clocks including a 150 year-old and Louis XV and XVI clocks.

Mrs. W. F. Leske, Wisconsin, thinks the Mart is "tops". A collector of china and glass, she thinks the Mart shops are as interesting as those of New Orleans where she has spent much time.

Mrs. G. Edward Bissell of Portland, Ore., was a distinguished visitor. A member of the National Early American Glass Club, and Antiques Unlimited, Portland, she is President of Unit #1 in Olympia, Wash. Mrs. Bissell is a glass collector with the desire to have at least one specimen of every type of "collectors" glassware. Victorian furniture is her next item of interest.

Marion Lewis, Iowa, made a special trip to Chicago to see the Mart again and had a "happy day" with us.

From the East came Dr. Richard James Walsh of New York, who collects bronze sculpture. His favorite items are cowboys, Indians, buffaloes, horses, soldiers and other "outdoors" subjects.

Len Schroeder, Glenview, Ill., who collects gems said he likes the jewelry "finds" in the Mart shops.

World traveler and noted photographer Sam Rosenberg of New York, was lavish in his praise of the Mart shops and the picturesque atmosphere. He thought it better than anything of its kind and enjoyed it more than a recent Show with \$1.50 entrance fee. He collects daguerreotypes.

Another visitor, Margaret Davison, Franksville, Wis., lives in an old farm house over 115 years old, furnished with antiques. Some are original pieces found in the house when purchased.

Accompanying Margaret Davison was Mrs. Butler, also from Franksville, who chatted with us on buttons. She has a fine collection of Crest buttons, English Royalty, Dutch hand made buttons of early 1700, very rare, and silver Hallmark buttons. She has also collected over 200 pieces of lustre in the rare silver and Sunderland lustre, as well as copper lustre.

Vernon Bolen, Ferndale, Mich., spent a day browsing through the shops recently. When he left he had some additions for his collections of old cards, which includes more than 200,000 post cards, valentines, reward of merit cards and calling cards. Mr. Bolen also collects stamps and old newspapers.

Dr. and Mrs. C. H. Warfield of Ft. Wayne, Ind., spent a few hours here recently. They collect music boxes.

Harry Wandrus, conductor of our firearms department, stopped during the holidays, enroute from Washington, D. C., where he is now located, to his old home in Milwaukee.

Mr. and Mrs. Edward P. Turgeon of Providence, R. I., registered in early January, and wrote in our guest book, "At last—a dream realized."

We enjoyed our brief chat with the Turgeons who collect art and pattern glass, along with pleasant memories of their travels, and their visits via mail with HOBBIES advertisers.

Among Mart visitors during January were several who had come to Chicago to participate in the national furniture show. We find a fine representation of collectors among this group.

According to reports, sales were well ahead in the furniture market this year as compared to recent preceding years. In addition to individual reports, business writers commented on the upturn.

Q. E. E.

Out-of-town visitors who registered at the Mart last month, included:

MRS. L. M. GAMMON, Massachusetts
MRS. R. A. SONNEVILLE, Illinois
MRS. E. PEKSA, Illinois

MRS. CARL CROOKS, Illinois
LEN SCHROEDER, Illinois
JEANNE HALL, Illinois
DON F. BOOTH, Wisconsin
JUDY GREEN, Wisconsin
MRS. JAMES D. CRAWFORD, Pennsylvania
JEANNETTE CLIFT, Idaho
FRANCIS FLANAGAN, Illinois
G. E. ADAIR, Ohio
D. A. MYERS, Ohio
MRS. WILLIAM GAFFNEY, Iowa
WILLIAM GAFFNEY, Iowa
MARION LEWIS, Michigan
MRS. A. EDWARD BISSELL, Oregon
ALICE WASHER, Illinois
SAM ROSENBERG, New York
MRS. R. KATZ, Michigan
JUDY MORIN, Tennessee
DR. & MRS. BERG, Illinois
MRS. J. C. PIERCE, Illinois
MISS THELMA MULLEN, Illinois
MRS. W. F. LESKE, Wisconsin
E. C. GRAHAM, Illinois
HARRY WANDRUS, Washington, D. C.
FRED W. MILLER, Wisconsin
MRS. FANNIE J. WATT, Tennessee
L. NORDE, Illinois
JOHANNA SJUTS, Illinois
ADELMA LUTTRELL, Illinois
MILDRED LAFLER, Illinois
V. REYNOLD, Illinois
MRS. O. H. JOHNSON, Illinois
MRS. ROY WALTER, Ohio
MR. & MRS. OSCAR P. NOE, Michigan
H. W. SANNER, Indiana
MRS. M. VAN VLUDERGEM, Illinois
HELEN M. HANNEN, Ohio
MR. & MRS. A. W. NELSON, Illinois
MR. SIMON LINDRICK, Illinois
JOHNNY LOUDUS, Illinois
MR. & MRS. Q. ESTES, Colorado
MISS FRANCIS SMITH, Indiana
G. C. WIEGAND, Minnesota
H. K. LARSEN, Indiana
MRS. J. S. DOODS, Iowa
F. SUTTON, Missouri
A. MOORE, Missouri
ALLEN MOORE, Indiana
MARY E. CONNAN, Pennsylvania
MRS. E. S. STOTTER, Virginia
MISS E. J. STOTHERS, Illinois
JON DILL, Illinois
MR. & MRS. BRUCE E. WHEELER, Illinois
R. D. LOEB, Illinois
DR. & MRS. JOHN LOEF, Illinois
MRS. BLAINE JOHNSON, Illinois
MRS. CHARLES WERTZ, Illinois
MRS. ANN FRIED, Kentucky
MARGARET DOWNS, Wisconsin
LT. KEITH H. THOMPSON, Idaho
CELESTE LARSON, Wisconsin
ED. & ANN ROST, Missouri
MRS. RALSTON GRAY, Illinois
WILLIAM MARTIN, New York
PHILIP BECKER, Jr., Illinois
THOMAS KNEELED, Massachusetts
ETELNE WALSH, Ohio
ETHEL CONTE, Ohio
N. A. PEEPLES, Illinois
WILSON C. LEPPERT, Pennsylvania
STELLA MACE, Georgia
MRS. HENRY HARMON, Ohio
MRS. P. M. CASE, Illinois
MRS. EDWARD KADELA, Illinois
MRS. H. E. REEVES, Illinois
MRS. WILLIAM C. WALKER, Illinois
MRS. A. GOLDFINE, Illinois
MRS. C. H. KERLEY, Ohio
LUTHER L. SWANSON, Minnesota
MRS. T. L. NELSON, Oklahoma
MRS. H. C. NELSON, Oklahoma
MRS. T. C. SNYDER, Florida
C. L. PATTON, West Virginia
MR. & MRS. J. KUDIA, Illinois
W. H. DILLEN, Texas
BARBARA JOHNSON, Illinois
MR. & MRS. CARL W. SIGNOR, Michigan
R. A. NORTH, Maryland
BAKER FURNITURE CO., Mississippi
GEORGE T. HENNESSEY, Virginia
FRANK EVANS, Illinois
NANCY WELKER, Illinois
SUSAN WELKER, Illinois
MR. & MRS. EDW. P. TURGEON, Rhode Island
MR. & MRS. HUSTON F. BARTON, Idaho
MRS. E. H. HAGENE, Illinois
MRS. W. H. MIFFIN

We Invite You . . .

To come browse or buy

ON YOUR NEXT VISIT TO CHICAGO

The dealers of the
WORLD'S ANTIQUE MART - 1006 South Michigan, Chicago

February, 1953

OUT OF THE SCRAPBOOK

(CONTINUED FROM PAGE 109)

often became much darker, creating a complete reversal in appearance. Painters were given control of the industry, which developed according to painting ideas instead of weaving traditions, even to esthetic destruction.

Toward the end of the nineteenth century an attempt was made to revive the industry with an exhibition at Beauvais, but nothing resulted from this stimulus. Soon after, the Windsor Castle weavers were dismissed and were invited to establish themselves in New York City by a philanthropic art dealer. This group, the Foussadier family, produced some examples as fine in texture and as rich in color and design as the best of the eighteenth-century work under Boucher and Oudry. Their first American order was for a \$20,000 set.

The value of the tapestry is intrinsic, within its material itself. Those who stand aghast at modern auction prices are probably in the wrong. To clear up this misunderstanding let me quote actual cost prices for making tapestries. Rubens, as a designer for tapestry weavers, was paid \$10,000 for ten cartoons, or designs. The weaver charged the customer \$150,00 for the ten completed works.

Raphael spent six months designing ten pieces; and the weavers worked four years to complete the commission. Only the best wool, linen and cotton, and the most durable dyes were used. Several apprentices at \$600, a staff artist at \$1,000 or more, and the manager at \$2,000, are only some of the members besides the weavers. Then there was upkeep of the workers' homes, for the labor dwelt within the factory grounds. Thus the cost of one tapestry would be considered cheap at \$17,800, which was the sale price of an eighteenth century piece at a recent New York auction. The slightly increased value, extrinsically added, need hardly be noted, except that age and the manufacturer's name or town count for something in determining it.

Modern tapestries cost \$60 per square yard to manufacture on hand looms.

Tapestries made in the manner of past tradition are identical on both sides—the front and back are alike. In fact, several important tapestries in eastern museums are hung with the back exposed and the front to the wall because the color has been better preserved on the back.

It is interesting that tapestry weaving has always been a man's pro-

fession and a family tradition. The wives help by sewing up the slits which occur very frequently between colors or wherever the weaver wants to emphasize a dark edge. Last year at the Gobelin factory there were two women and ten men. Both of the women were apprentices and undoubtedly before becoming master weavers will be the wives of master weavers.

In the past, tapestries were valuable as artistic creations of designers and weavers and were useful in covering bare walls and in retaining the warmth in tremendous rooms. With this use destroyed by smaller walls and better house construction it is natural that the industry should disappear. It is not merely incidental that the tremendous cost of manufacture also had an effect on the downfall of tapestry weaving as one of the fine arts.

Notes on Antique Lamps

By JAY-BEE
in the Richmond, Va., Dispatch

Last week our antique dealer friend started us on the interesting trail of the development of oil lamps. He carried us back to the days of the Wise and Foolish Virgins with their lamps which burned, probably, the olive oil so common to the East, and through the era of the home-made "Betty" lamps when bear grease, goose grease, hog fat or any other kind of inflammable material was used as fuel.

Then he led us through those years when whale oil was so extensively used, when the oil vessels were so small, mute testimony to the frugality of the early settlers, and finally left us just before the advent of kerosene when manufacturers were flooding the countryside with every conceivable shaped glass lamp, since the Sandwich process had become the vogue and revolutionized the glass industry.

This week he rejoins us as we journey on through the years from 1835 to 1870, those golden years for the makers of lamps, the years that produced the most valued of our present day antique specimens of early light producers.

"In the transition period between passing of the whale oil lamps and the advent of the kerosene style there was developed a marked ingenuity in the glass industry," begins our mentor.

"Manufacturers in their ceaseless search for something different experimented with various dippings of their product. Soon double and triple overlays perfected. This was accomplished by making the lamp first in clear glass, then dipping it in a white glass and then cutting or polishing off facets for a design which showed the clear glass through the white glaze. This was 'double overlay.'

"Later an ambitious experimenter made a double overlay in the conventional manner and then hit upon the idea of dipping it all over again in a rose or a green or some colored

Correction:

On page 154, Genealogy section, in regard to Samuel Gorton, the statement should read "his family was *not unknown* in the Heraldry of England." (Editor)

glass. Thus was born the 'triple overlay' and some of our finest, most sought-after specimens resulted from this experiment. Here, 'and the dealer brought forth a charming model in green,' is an example of what I mean. This was made in the conventional clear glass, then it was dipped in the white glass which just shows as a faint outline around the facets polished on the sides. Then it was dipped in green, and now it shows all three of its processes plainly marked."

"One notices the continued smallness of the oil containers in these lamps and is falsely led to believe that the economical trend of our early forebears was carried on from the whale oil era into that of kerosene. However, Mr. Dealer takes pains to remove this inferred slight from the escutcheon of those worthies."

MART WANTED

WANTED: CHINA TRINKET BOXES, preferably with mirrors.—B. Cory, 456 Greenwood Ave., Glencoe, Ill. f1021

CONFEDERATE: SOUTHERN STATES, Broken Bank Notes. Collections or lots. Good prices paid.—Harry Harris, Box 509, Culpeper, Va. my4846

WANTED: Old original photographs, New York City, before 1900. Also, original photographs and stereos of Civil War.—Carl W. Dahlberg, Mountain Lakes, N. J. my4216

MART FOR SALE

Three fine Southern Civil War notes, prepaid, \$1. Confederate bond, \$2.50.—Harry Harris, Box 509 Culpeper, Va. my4216

BONDS: For sale at \$1 each: 78 called bonds. Size 13x10", issued by Covington and Cincinnati Bridge Company; February 1856 for \$1,000.00 each.—Theo. Mandelkorn, 305 Dogwood Street, Park Forest, Illinois. f1652

INDIAN RELICS FOR SALE

FOR SALE: Indian Relics, minerals & nice fossils. —Bob Armbruster, 455 So. Michigan Ave., Wellston, Ohio. jly6215

GLASS WANTED

OLD LACEY gas light shades in sets of 3 or more; 4" bottom. Old brass gas light fixtures; 3 lt. or more.—Sid Harris, 957 2nd Ave., N. Y. 22, N. Y. ap3084

BONNEY HILL ANTIQUES
437 High St. Hanson, Mass.

3 Light blue Ironstone 9 $\frac{1}{2}$ " plates, irreg. edge "Spartan" pattern, ea.	\$ 3.50
2 Dk. blue Staffordshire 10 $\frac{1}{2}$ " plates, floral border, scenic center "Pastoral" pattern, ea.	3.50
3 Dk. blue Staffordshire 9 $\frac{1}{2}$ " plates, scenic design "Abbey" pattern, ea.	3.00
Bronze footed jewel box 7 $\frac{1}{4}$ ", lined, lock & key, allover design	7.50
Warming pan, pierced brass, lg. handle, early	27.50
Cut glass water pitcher, heavy cutting	12.50
Pr. walnut oval frames, gold liners 12x10"	15.00
Cloisonne vase 10x4", sm. neck, French blue with chrysanthemum, early	10.00
Transportation Extra	fc

For the Dickensiana Collector

"Charles Dickens — His Tragedy and Triumph"

Reviewed by JIM WALSH

Charles Dickens will soon have been dead 83 years. During the intervening years thousands of books and articles have been published treating of his life or some aspect of his art. I have not read them all, but as a Dickens lover since the age of nine and a loyal member of the Dickens Fellowship, I have gone through hundreds of critical studies of the great English novelist, as well as every issue of the Fellowship's official magazine, "The Dickensian," which was first published in 1905.

On the basis of what I have read and my own acquaintance with the facts of Dickens' life, I am confident that the greatest work yet to deal with the personality and achievements of this curiously complex great man has just been published. It is "Charles Dickens — His Tragedy and Triumph," written by Edgar Johnson, professor of English and chairman of the Department of English at the City College of New York. Hitherto, perhaps the most valuable single book dealing with Dickens has been the Life written by his intimate friend, John Forster, and published in the early 1870's. That is particularly true of the revised edition annotated by the late J. W. T. Ley.

But if a choice needed to be made between Forster and Professor Johnson's monumental compendium of untiring research and enlightened criticism, I should unhesitatingly choose Johnson. His two volumes, costing \$10 and published by Simon and Schuster, not only contain all the essential information given by Forster, but also correct many of Forster's errors and include much detail either unknown to the earlier biographer or suppressed because of his affection for Dickens. As the Book-of-the-Month Club choice for January, it should have a much larger sale than the average volume concerned with Dickens, which appeals to only a specialized reading public. I hope it will result in a vastly stimulated interest in the amazing genius who was known during his lifetime as "England's uncrowned king" and was termed by the late Stanley Baldwin "very likely the greatest man England has ever produced."

TOO LATE TO CLASSIFY

FOR SALE

LINCOLN: 140 different newspapers, 1861 to 1865. From first campaign, death of Lincoln, trial of the conspirators. List free.—Antiquarian, 1536 Willington Street, Philadelphia 21, Penna. f2002

The books are handsomely bound in gray and red with gilt lettering and are notable for their abundance of illustrated material. Thirty-two pages are devoted to pictures of Dickens and persons and places associated with him. There are also a remarkably complete index and a vast number of source references. Wherever the author makes a statement or uses a quotation, he gives its source—excepting of course facts so well established as to be beyond dispute.

Professor Johnson's narrative style is simple, clear and unburdened by literary ornament. He has, it seems to me, achieved a near-miracle of fairness and impartiality in dealing with the many controversial phases of Dickens' life. The long dead author crowded about as many excellent qualities into his heart and brain as could readily be packed into one physique, but he had his share of faults. He was something of a benevolent tyrant to his family — one who carried his love of order and tidiness to such an extreme that he inspected his daughters' bureau drawers each morning. He was prone to quarrel with publishers, although the latter sometimes had the sounder side of the controversy. And of course there is the scandal about the separation from his wife and his whispered about liaison with a young actress, Ellen Ternan.

The author of "Charles Dickens — His Tragedy and Triumph" assays these matters exactly as he should. He is neither a blind idolator, refusing to concede that Dickens had flaws, nor a muck-raker, bringing out scandal for the joy of setting down something startling or shocking. And he does not stretch Dickens upon a psychoanalyst's couch and turn him into a mere tortured bundle of nerves and repressed emotions instead of a highly sensitive man. Professor Johnson is inclined to believe that Dickens did make Ellen Ternan his mistress, but although men have been hanged on less convincing circumstantial evidence, it is not certain beyond the possibility of doubt that he did. And, even if he did, it appears that the unconventional relationship did not begin until several years after Mrs. Dickens, who had frequently given way to groundless jealousy of her distinguished husband, left his home, not at his insistence but her mother's.

AUTOGRAPHS

CALVIN COOLIDGE: Original check with signature, \$5. Satisfaction guaranteed.—Tatham Stamp Co., Springfield 10, Mass. je6084

It is impossible not to feel a sorrowful sympathy for Dickens. Although the most acclaimed and most popular author of his day, few men have ever been so beset with domestic worries. He married, as a very young man, a woman, Catherine Hogarth, whose moods alternated between indolent good nature and sluggish pouting spells. She was incapable of sharing his mental interests and appears to have been so indifferent to her duties as a mother that she left the bringing up of her large family to her sister, Georgina, who had become a member of the Dickens home at the age of fifteen and remained in it until Dickens' death, thirteen years after the separation of the author and her sister. Georgina was always a fervent partisan of Dickens in his marital unhappiness. Oddly enough, the paragraph of Prof. Johnson's book which sticks most vividly in my memory is his quotation from a letter of Dickens', telling of the rambles he and Georgina took through the dirty streets of Paris, when the young Scotch woman became so covered with splashes of mud that she was invisible "except for an upturned nose."

Besides his wife, Dickens' parents and brothers were enough to drive any man half-crazy. His father, John Dickens, was hard working all his life but such a wretched manager that he spent several months in debtor's prison and on several other occasions would have gone there if his son had not come to his rescue. Dickens' brothers were mostly never-do-wells who constantly wanted financial assistance or died, leaving families whom they expected Charles to support. His wife's family sponged on him, and Mrs. Hogarth and her daughter Helen did everything they could to cause trouble between Dickens and Catherine. Finally, Dickens' own children, with one or two exceptions, seemed to lack ability to achieve careers for themselves, and their worried, overworked father had to plan ways of providing for them. The tours which Dickens made, reading from his own works and which resulted in his death, were partly caused by his conviction that he must leave money enough to take care of all his children. Even so, his love for the theatre and an unyielding restlessness, caused by his unhappy personal situation, were also important factors. Incidentally, I am glad that Professor Johnson does not "cover" these readings in as much detail as some other writers have done. To me Dickens the author is more interesting than Dickens the reader. And I am also glad that Johnson does

not dwell unduly on the years during which Dickens was away from England. I relish everything I can read about the novelist's two American tours, but to me the time he spent in Italy, France and Switzerland are the least interesting periods of his life.

I did not find a great deal in Edgar Johnson's work that was new to me, but I have no doubt that he has set down practically everything of importance that is ever likely to be known about Charles Dickens, and has arranged his material in the most lucid, logical and easily understood manner. One particularly valuable feature is his chapters of criticisms of the various books. I have read every Dickens novel at least two dozen times, but Professor Johnson has revealed subtleties of style, conception and construction that had never occurred to me. He clearly shows that the novelist, who began as an improviser, not knowing what he would write from one month to the next, became a careful worker and a consummate craftsman. At times, I suspect, he is inclined to find symbolism and allegory in the later books where none was consciously intended. As an example, I doubt that Dickens knowingly designed Mr. Boffin's dust heaps in "Our Mutual Friend" to symbolize the English society of the 1860's. But I may easily be wrong.

It is interesting to note that Professor Johnson considers "David Copperfield" "the most enchanting of Dickens' works" (a judgment from which I dissent, since it seems to me to contain more outright bores than any other of the books, with the possible exception of "Little Dorrit"); "Great Expectations" is "the most perfect" as a work of art (I agree); and "Our Mutual Friend," is "in certain ways" Dickens' "chief" book, "and one of the supreme works of English fiction." This last judgment is especially gratifying to me, since I have long contended that "Our Mutual" is Dickens' crowning work and probably the greatest novel in the English language.

But I do wish Professor Johnson had told us who he thinks is the disguised detective, "Datchery," in "The Mystery of Edwin Drood!"

In passing, two other books with Dickens interest may be mentioned briefly. Duell, Sloan and Pierce published in November "The Heart of Charles Dickens," a 415-page volume, edited by Professor Johnson, selling at \$6, and containing letters written by Dickens to Miss Angela Burdett-Coutts, a wealthy woman whom he assisted in her work of helping the poverty-stricken lower classes of England and "rescuing fallen women." It is another manifestation of the astonishingly vigorous and active life Dickens led and how he was able to accomplish things for the public good in almost innumerable ways.

And the University of California has published an 89-page book

(\$2.75), "Dickens and Ellen Ternan," by Ada Nisbet, in which Miss Nisbet, through the use of infra-red photography applied to Dickens' letters, tries to bring new evidence to bear upon the controversial question of his relations with Miss Ternan, who married a clergyman after his death and lived until 1914—44 years after the great author had been buried in Westminster Abbey.

TOO LATE TO CLASSIFY

GLASS FOR SALE

STIPPLED Maple Leaf water pitcher, \$12.50. Herringbone cov. mustard, \$4.50. 10" Block with Fan bowl, \$5. Cov. butters: Etched Apollo, \$7.50. Wildflower, \$7.50. Pan Forget-me-not, \$7.50. Bryce or Ribbon candy, \$6.50. Heart with TP. berry bowl, 6 saucers, \$15. 8 Jacob's Ladder flat saucers, 4½", \$15. 2 8" Diagonal Band with Fan plates, each \$4.50. 7½" Minerva plate, \$7.50. Wildflower creamer \$6.50. Wheat & Barley goblet, \$7. 2 good Luck knob stem goblets, \$1.50. Lge. stock pattern glass, furniture, etc. Postage extra. Stamp, please. — Wilhelmina E. Powell, Cape May Court House, R.F.D., N. J.

1. HOBNAIL peachblow sauce dish, 2. Bottle, green Mary Gregory bread tray, 3. 10" Red Riding Hood plate (Wedgwood) incised. 4. Lovely Staffordshire ink well with sander applied flowers. — Mrs. R. J. McAlonan, South Robert Road, South Saint Paul, Minn. f1882

BOTTLES & FLASKS. Free-blown & Historical. Many Bellows, bitters, cologne, Three-mold cruetts, Gemels, Mid-western, Pitkins, Nailsea, Inks, and Sandwich Toilet. All guaranteed. No reproductions. — L. Earl Dambach, 244 Chestview Drive, Pittsburgh 27, Pa. ap3036

6 FINE FIDDLE TOP, coin teaspoons. Stamped Brinsmaid & Hildreth, \$12. Tole wall lamps, old burners, chimneys. Tole strap hangers. Club shape, green, \$4. Round, blue, original crimped tin reflector, \$4.75. Salt cellars: Large, round Flint Saw-tooth, slight rough dia. edges; scarce, \$2.25. Oval ruby in footed fligree pewter like holder, \$4. Oval 2-Panel, \$2.25. Old Loop, \$2. Very fine, French cast, lacy-brass ink well stand, wells, lacy lids, 6x10", unusually lovely, \$12.75. Small brass knife and fork, Meissen handles. Green; other onion-flower, \$5. Knife-boxes, cut-out handles: Pine, refinished. Fine, \$4. Walnut dove-tailed, good found condition, \$4. Table-cloth, white linen, fringed, red border, 1 ½x3 yds. Fine, \$14. Hand-painted marmalade jar holder, lid, plate. Wide scalloped gold bands, gold handles. Oranges, leaves. Bavaria, signed "Kelliey", \$7. New sales list ready. Dealers' discounts allowed. Stamps, please. — Grace Monk, Antiques, 183 3rd Ave., E. N., Kalispell, Montana. f14601

MECHANICAL & ELECTRICAL WANTED

OLD ELECTRICAL DEVICES wanted. Sal Ammoniac wet cell batteries, motors, fans, dynamos, switches, receptacles, light bulbs, fuses, and any other items used in the early days of electricity, 1879 to 1910. Mail me your list and I will quote on same. — George N. DeLaplaine, P. O. Box 861, New Brunswick, N. J. nh30021

ANTIQUES WANTED

WANTED: WEDGWOOD, Burmese, Vasa Murrhina, Amberina, old dolls, guns, Rockingham Dogs, colored glass fruit bowls on silver stands. — Box L.H.A., c/o HOBBIES, 1006 S. Michigan Ave., Chicago, Ill. f1422

MUSIC WANTED

WANTED: Old phonographs, Polyphones, coin operated machines, catalogs, reproducers; Victor, Edison, Columbia. Describe, quote. Will trade. — Miller's, 1017 Westgate, Troy, Ohio. ap3633

INTERESTED IN DUO-ART piano rolls. List titles and price. — Richard Van Hoosier, 151 Bay Shore Blvd., San Francisco 24, Calif. ap3023

MART WANTED

OLD UNSALABLE hollow ware, caster bottles and stands, old lamps and parts. Describe and quote. — Hildebrand Antiques, 75 Calhoun St., Charleston 11, South Carolina. a98001

OLD STAMPS Wanted. I will pay \$100.00 each for 1924 1c green Franklin stamps, rotary perforated eleven (up to \$1,000 each unused). Send 10 c for large illustrated folders showing Amazing prices paid for old stamps, coins, and collections. — Vernon Baker, (H-53), Elyria, Ohio. mh3886

AMERICAN LOTTERY tickets, handbills, circulars, collections, single items or accumulations. — F. C. C. Boyd, Ringers, New Jersey. ap3272

STEVENS WOVEN SILK pictures. — Hazel Swayze, Connecticut, Antiques, Pomfret Center, Conn. ap3671

EARLY AVIATION: We want to buy anything connected with early flying or ballooning. Pictures, posters, programs, pottery, books, early aviation magazines, etc. Describe fully with price. — Frying Pan Book Shop, 484 Pine St., San Francisco 4, Calif. ap3295

WANTED: Carved meerschaum pipes and flintlock and percussion pistols and guns. Describe and price in first letter. — Witzel 171-A Baldwin, Jersey City 6, N. J. ap3004

OLD GOLD RINGS, bridgework, gold teeth, spectacles, watches, silver, etc. Prompt remittance. — C. W. Noyes, 278 Prospect, Willimantic, Conn. au6445

PLAYING CARDS

WANTED: Playing cards, old issues, buy or trade, large or small quantities. — Dreilinger, 433 Barnard, Cedarhurst, New York. mh3882

MINIATURIA WANTED

MINIATURE BOOKS, any language, preferably under 2 inches; the smaller the better. — Reuben Fink, 151 West 40th Street, New York, N. Y. ap3023

INDIAN RELICS FOR SALE

FOR SALE: 10 books and pamphlets on Indians, \$9. — H. E. Fronville, Watseka, Illinois. ap3291

PRINTS FOR SALE

ORIGINAL COLORED fashion prints. — Petersons Magazine, 4 prints \$2. — C. K. Johnson, Hurley, N. Y. jly6084

JEWELRY FOR SALE

ANTIQUE IMPORTED amethyst necklace our feature for February. Also exquisite items in topaz, and garnets. No "lists" — please specify wants. — "Hilda" c/o Majestic Studio, 530½ South Main Street, Elkhart, Ind. f1042

STAMPS

News From Washington

The National Guard Stamp

Postmaster General Jesse M. Donaldson has announced the description of the 3-cent commemorative stamp, which is being issued in recognition of the vital contributions the National Guard of the United States has made to this country in both peace and war. The National Guard stamp will be first placed on sale at Washington, D. C., on February 23, 1953.

The stamp will be 0.84 by 1.44 inches in dimensions, arranged horizontally with a double outline frame, printed by the rotary process, electric-eye perforated, and issued in sheets of 50. The color of the stamp will be blue. An initial printing order of 110,000,000 National Guard stamps has been authorized.

The central design of the stamp depicts a typical National Guardsman ready for action. In the background scene to the left, the wartime activities of the Army and Air National Guard are portrayed by an amphibious landing with air cover. The Guard's traditional peacetime role of protecting life and property in time of local disaster is shown in the background scene to the right. Across the top of the stamp appears the wording, "The National Guard of the U. S." "In War" "In Peace", in dark Architectural Roman. In an ornamental ribbon across the bottom of the stamp is the wording "The Oldest Military

Organization in the U. S.", in dark Architectural Roman, the word "Postage", and the denomination "3c" in white face Gothic.

Stamp collectors desiring first day cancellations of this stamp may send addressed envelopes to the Postmaster at Washington, D. C., with money order remittance to cover the cost of the stamps to be affixed. An enclosure of medium weight should be placed in each envelope and the flap either sealed or turned in. The outside envelope to the Postmaster should be endorsed "First Day Covers".

The National Guard is more than 300 years old—actually older than our nation. The militia units from which the Guard stems go back to the early 17th century with an unbroken history longer than any other part of our military establishment.

The oldest Guard unit in the United States is the 182nd Infantry Regiment of Massachusetts, organized as the Middlesex County militia regiment in 1636. Authority for the establishment of the National Guard was written into the Constitution. When the Bill of Rights was added, it was protected against abolition.

The name "National Guard" was first used in 1824 when New York units took the title to honor Lafayette, commander of the famed "Garde Nationale" in France. By 1896 most states had adopted this title.

The National Guard has served with distinction in every war in which this country has been involved. In World War I, two-fifths of the divisions of the AEF were National Guard divisions. In World War II, 18 infantry divisions took the field, nine in Europe and nine in the Pacific theater. Guardsmen fought in every action of that war. Since the fighting began in Korea, more than 170,000 Army and Air Guardsmen have been ordered to active duty, many of them fighting in the front lines in Korea. In addition, 22 of the Air National Guard's 27 Air Wings, with supporting units, have served on active duty during the Korean emergency, a total of about 80% of the Air Guard.

The National Guard has always served well whenever local disaster

has struck. Guardsmen have evacuated refugees and patrolled areas stricken by hurricane, flood, forest fire, and blizzard. Many a victim of disaster owes his safety to the prompt response of the National Guard.

Many American Presidents have been citizen-soldiers in the National Guard and its forerunner militia, including George Washington, Andrew Jackson, Abraham Lincoln and Theodore Roosevelt. Captain Harry S. Truman, an artillery battery commander in World War I with a National Guard unit, maintained his active interest and membership in the Guard after becoming President.

Red Cross Stamp Sales

There is given below first day sale figures in connection with the 3-cent International Red Cross stamp which was placed on sale at New York, N. Y., on November 21, 1952:

Covers cancelled 439,252

Stamps sold 2,885,112

Value stamps sold \$86,553.36

U. S. Record Booklet

An "Inventory Record of United States Stamps" has been published by the G & E Stamp Co. for convenience of stamp collectors. The handy booklet, which includes U. S. postage 1847 to 1929, may be obtained free by writing: G & E Stamp Co., Box 1705, Springfield, Mass.

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Large Demand for Second UN Commemorative Stamp

The United Nations Postal Administration announces that, as a result of the first day of issue of the Human Rights Day commemorative stamps on Dec. 10, 1952, 299,309 covers were given first day cancellation service. This figure covers both the 3c and 5c denominations of this issue, and due to the combinations of stamps used on covers, it is not possible to give any further breakdown.

A total of 160,117 covers of the first commemorative stamp issued on UN Day, Oct. 24, 1952, were given first day of issue cancellation.

The Human Rights Day stamp was issued to commemorate the adoption by the General assembly on Dec. 10, 1948 of the Universal Declaration of Human Rights. It shows a flame surrounded by the words "Human

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MIXTURES

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UNPICKED U. S. MISSION, 2 lbs., \$1.20. Postage extra.—H. C. Hahn, Stafford, N. Y. o 12009

MIXED UNITED STATES stamps, 2½ pounds, postpaid, \$1.—Bob Wilson, Concordia, Kansas.

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Rights" in the five official UN languages, superimposed on the two hemispheres of the world.

COVERS

FOREIGN COVERS: 100 diff. countries, \$8. 50 mixed, \$1. Free List.—Hugh Palister, 4588 River Street, Willoughby, Ohio. my6675

MISCELLANEOUS

HAVE BEEN COLLECTING STAMPS for 30 years and have large accumulation of stamps, covers, etc.; I am not a dealer but a collector. I wish to dispose of my accumulation because of limited storage. I will make up lots of \$2 and \$5, containing stamps, covers, etc.; I do not own a catalogue, these stamps have not been examined as to perf. and water marks. Lots will be sent out upon receipt.—Lawrence J. Tartaria, P. O. Box 154, Mount Carmel, Hamden, Conn. je38421

JOIN STAMP EXCHANGE CLUB. Membership world wide. Established 1907.—Monda Ligo, 4110 Roanoke, Kansas City, Mo. f1031

"25 ALL DIFFERENT" Canada only 25c.—Metropolitan Stamp Company, Box 478, Adelaide Street Station, Toronto, Canada. ap3652

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DIME PACKETS. 50 Denmark, 50 Japan, 50 Spain, 50 Sweden. List Free. Approvals on request.—Penrose St. Amant, Box 128, Gonzales, La. f3004

UNITED STATES

COLUMBIAN 10c Commemorative issued in 1893, 20c. 100 United States, 25c. Approvals accompany.—H. W. Clark, Route 3, Kansas City, Kans. f1671

50 DIFFERENT U. S. commemoratives, etc., 3c., approvals.—Co.-Phil-Co., Cohoes 2, New York. mh3422

50 DIFFERENT U. S., 10c.—Williams, Fullerton, Penna. f3061

HINGES

TWO BOXES New Distributor hinges, 10c to applicants for our Yellow Jacket Approvals.—Buckeye Stamp Co., H-208 Ludlow Bldg., Dayton 2, Ohio. je6407

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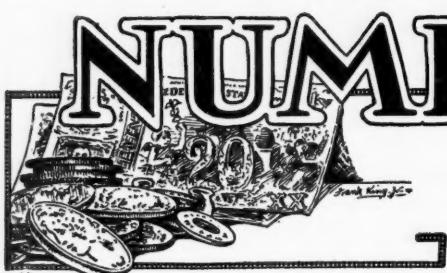
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NUMISMATICS



NUMISMATIC THOUGHTS

By FRANK C. ROSS

From a paper presented by Earle D. Sherwood before a meeting of the Albany, N. Y., Numismatic Association:

"The money of the Indians, or wampum, was the first money used by the early colonists. Six white beads equalled an English penny, while three blue or black beads equalled an English penny. The white beads were made by the Indians from the stem or stock of the periwinkle. The dark beads were made from the shell of the hen clam. Wampum was legislated out of existence in 1661 in New England but continued in use down to the Revolution and even later in other parts of the country.

"John Jacob Astor bought commercially manufactured wampum as late as 1850 from a Scotchman who operated a factory in Hackensack, New Jersey. Mr. Astor, as you no doubt remember, used this wampum to trade with Indians on the Pacific Coast for beaver pelts and other furs. This gave Mr. Astor his start.

—o—

"The first paper money to be issued by a Colony was issued in 1690 by the State or Commonwealth of Massachusetts. This issue was closely followed by Connecticut and all the other thirteen colonies. Vermont also had an issue, which is very rare, and Vermont was the only state to redeem this early Continental and State currency. The Federal Government issues were marked "The United Colonies," "The United States," and "The United States of North America." Most of this Continental currency can be bought today in fine, unwrinkled condition for from \$1 to \$2 each. Some issues, notably Vermont and some of the southern states, are very rare and bring as high as \$30 or more.

"This early paper money shows an interesting variety of vignettes and bears numerous legends which give us an insight into the early days of the Republic. It also shows most conclusively that our dollar was based on the Spanish milled dollar or piece

of eight (eight reals) of that day.

"I have before me an early note, which reads, 'The United States—Six Dollars. This bill entitles the bearer to receive Six Spanish Milled Dollars, or the value thereof in Gold or Silver, according to a Resolution of Congress, passed at Philadelphia May 20, 1777.' The bill is signed in faint red ink by Wm. Spear and in black ink by ** Donnellan. You will find many of these early notes signed by the signers of the Declaration of Independence. These usually command a higher price, as all collectors prize them.

"This same money financed the war for independence and helped to get this country started. Too much of it was printed, however, and it kept dropping in value until it reached a point where it was worthless. The phrase 'Not worth a Continental' originated at this time.

—o—

"Let us also discuss some of the various Colonial metallic currency and its history.

"On May 15, 1652, the General Court of Massachusetts decided to establish a mint and strike its own money. This action was against the English law, but was made necessary by the scarcity of silver coins in the Colony. John Hull, a goldsmith, was made mintmaster. James Jenks made the die for the first impression at Iron Works at Saugus.

"The first coin minted was a New England shilling. It was struck in three denominations—shilling, sixpence, and threepence. It was a very crude coin, irregular in shape, having

N E on one side and XII on the other. There was no date on these first shillings. This coin (any of 3) is very rare and brings from \$100 to \$150, depending on condition. The sixpence is more rare than the shilling, and the threepence the most rare of all. There are only two known specimens of the threepence, one at Yale College and the other in possession of the Massachusetts Historical Society.

U. S. Colonials and Continental Currency

"Next came the Willow Tree shilling, sixpence, and threepence. It is believed this coin was struck for several years. Any of this series is rare and difficult to obtain in fine condition. Early in 1662 the Oak Tree series appeared, struck in shillings, sixpence, and threepence. There was also added a twopence, dated 1662, actual year of the beginning of the Oak Tree series. The other denominations still were dated 1652. This series was struck only about a year. Early in 1663 the Oak Tree series was discontinued and the well known Pine Tree series appeared, struck in shillings, sixpence, and threepence. As every coin collector knows, the Pine Tree shilling is the commonest of the entire series, yet this coin costs from \$18 to \$35 depending on its size and condition.

"The large planchettes bring a better price than the small. The Pine Tree series was struck until the mint was closed in 1688. All of these coins with the one exception mentioned are dated 1652. The interesting story regarding the dowry John Hull gave his daughter on the day of her marriage (her weight in Pine Tree shillings) is well known to most collectors. The Pine Tree shilling always arouses interest, and even non-collectors will often ask, 'Have you a Pine Tree shilling?' Have you?"

"You will note that only a few years after Massachusetts stopped striking Pine Tree shillings, it started to print the paper (Continental) currency, in 1690.

"Much of the Colonial currency was made abroad. There was Woods coinage and the Hibernia series rejected in Ireland and sent to the colonies. There was Mark Newby who was allowed to bring to New Jersey the so-called Mark Newby or St. Patrick halfpence and farthing. The

Bungtour coinage circulated through Pennsylvania and was made mostly in Birmingham, England. Some of the Washington pieces were made in France, some in England, and some here.

"Of particular interest was the authorized state coinage which started after the Revolution and before the establishment of the Philadelphia mint in 1792. All coins of the period were copper and the size of a large cent. Massachusetts, Vermont, Connecticut, and New Jersey all had state authorized coinages.

"The Connecticut state coinage is the most varied and the most plentiful. There are over 315 different varieties. There are some varieties that are common and can be picked up in very good condition for 50¢ to \$1. The distinguishing characteristic of the Connecticut coinage is the Latin words 'Auctori Conne' (authority of Connecticut) on most of them. The mint was at New Haven and the coins are dated 1785, 1786, 1787, and 1788. Some of the better known varieties are the African head of 1785; the Hercules head of 1786; the Gov. Bradford head of 1787; the horned bust of 1787; and the laughing head of 1787. Then there are the Connect Auctobi, Auctopi, Auciori of 1787; the Mutton head of 1787; Auctori Connee of 1788; and Inde et Lib of 1788. Many of the above are rare and have to be looked for carefully, as many are just errors in spelling. Some are very characteristic and can easily be learned from a study of Scott's catalog and Miller's paper.

"The Massachusetts state coinage is different from the other authorized state coinages in that a half cent was also struck. The varieties are many but there is no distinct difference. The Massachusetts cent is distinguished by an Indian holding a bow in his right hand and an arrow in his left. The obverse shows an eagle. Both cents and half cents are dated 1787 and 1788.

"The New Jersey cent is easily recognized for it has a horse's head with plow below on the obverse and a chief on the reverse. The Latin 'Nova Caesarea' on the same side as the horse's head. It is dated 1786, 1787, and 1788. The authoritative work on New Jersey cents is by Dr. Maris, and he lists 83 varieties. Some of the better known varieties are the Bridle variety, 1786; Pluribus, 1787; and Fox, 1788. One is very rare with date under beam of plow. The legend E Pluribus Unum first appeared on the New Jersey cent. Some, however, claim that the legend first appeared on an unauthorized coinage, the Excelsior New York cent struck at Meechim's mint near Newburgh, N. Y. The New Jersey mints were at Elizabeth and Morristown.

"The Vermont state coinage is the most scarce of any of these authorized state issues. The main variety which is dated 1785 and 1786, shows

a sun rising over a range of mountains and under this a plow, certainly an appropriate design for Vermont. There are other varieties, however, that resemble Connecticut Colonials, and since they are the work of the same engraver, it is easily understood. On the reverse of the main variety is a radiant eye and the legend 'Stella Quarta Decima' or Fourteenth State. Vermont coins are dated 1785, 1786, 1787, and 1788. Study them in Scott's latest catalog or in greater detail in Hillyer Ryder's paper on Vermont Cents in which he lists 31 varieties. The mint was located at Rupert, Vermont.

"New York State coinage was not legal, as there was never any law passed by New York State authorizing a state coinage. However, there are New York cents, and all are scarce and some exceedingly rare. New York State coins are distinguished by either the Latin 'Nova Eboruc' (New York), or the State Seal with the word Excelsior underneath. This word, of course, also appears on the state seal. There is also the Talbot, Allum & Lee cent and Mott Token. All of these and several others rightfully belong in a collection of New York Colonials. There are the very rare Geo. Clinton, the Indian and N. Y. State seal, Indian with Eagle on Globe, and a few others.

"There are numerous other Colonials, such as French Colonies, Nova Constellatio, Voce Po puli, Florida 1/24 Real pewter, bar cent, Carolina elephant cent, Franklin Press penny, so-called Kentucky cent, Pett Token, Rhode Island Token, and so on. There are also many varieties of the Washington cent, about 25 known, too varied to describe in this paper.

"Then there is the common Fugio cent of 1787. You all know it, with its sun dial and legend 'Mind Your Business.' This was the first coin struck by authority of the Federal Government, and the next year, 1788, marked the end of state coinage. Adoption of the Constitution in 1787 (Article I Sec. 7) gave the government power to coin money. Article I Sec. 10 prohibited the states from coining any more money. The first Fugio cents were struck at the Connecticut state mint at New Haven, and it is quite evident that some were struck in 1788 although all were dated 1787. This coin, which Benjamin Franklin helped design, is the connecting link between Colonials and U. S. large cents, for it is the last Colonial and actually the first cent struck by authority of the Federal Government. Its historical importance should give it a place in your collection.

"These Colonial coins are often crude, though some are very artistic and well cut. Many are weakly struck, and it is not always possible to find them in fine condition. It is their variety, the pungent phrases, and the light they shed on the early days of the colonists, when this country was in the making, that makes them so

interesting. There is hardly a single Colonial coin that could not be the subject of an interesting paper, if you could dig up the story in back of it."

Numismatic Ramblings

By HARRY BOSLEY

The value of money is so uncertain these days, the only thing you can really count on is your fingers.

The Carver - Washington commemorative half dollars are unique in design, as all the coin legends are on the obverse side in an over-crowded condition. This is in contrast to an unusual large open field on the reverse side.

The milled edge on our silver coins might be termed as cogs in the wheels of progress, "geared" to make business go.

How often have you heard the one-cent coin called penny? You very seldom hear it spoken of as a cent. This is the correct name, as there is no U. S. one-cent coin bearing the word penny. Perhaps penny is a nickname for the one-cent coin, but in any event, not a one of us have a "penny" to our name.

The "Forty Years Ago" column of the Kansas City Star stated "an ordinary express wagon, pulled by four horses and guarded by five policemen, carted 2½ million dollars in gold through the streets in the merger of two banks." Those were the golden days of yesteryear.

Is it inflation or deflation? On four succeeding days, four youngsters were taken to a children's hospital in Kansas City after swallowing coins. The first child swallowed a half-dollar, the second a quarter, and the third a nickel, and the fourth a cent. Shall we say if and when a sales tax token is swallowed, that's deflation?

The true numismatist is known not by the coins he keeps, but by his knowledge of coins.

Maybe the old adage that "a penny saved is a penny earned" is not true. Nowadays, a penny saved makes you subject to 943 special taxes.

People, who boast that they are as sound as a dollar, had better go see a doctor.

When rare coins are offered at great bargains, pause awhile.

Those silver cents that are being discovered from time to time leads us to believe that "every cloud has its silver lining"—even some lowly cents.

Perhaps the best reason you can't take money with you, is because it goes before you do.

QUIZ CORNER

By CHARLES FRENCH

Coin questions answered gratis.

If you wish reply by mail,
enclose 10c to defray costs.



Question:

I have been collecting coins off and on for fifteen years, and have quite a collection, none of these have any value, but to myself.

Lately, I have started collecting uncirculated and proof coins and am on my way to a fine collection.

These coins are put right into coin album pages and are not touched.

Here is the problem, I have been told that in twenty or thirty years these coins will fade and tarnish and I will end up with another worthless collection.

I don't expect to get rich, but I figured that in twenty or thirty years if I wanted to sell this collection of uncirculated and proof coins I would get at least the money I paid to obtain them.

Mrs. G. H., R. I.

Answer:

It is pretty difficult to keep coins from tarnishing and still be able to have the pleasure of looking at them. They can be kept from tarnishing if one wrapped each piece in tarnish proof tissue, free from sulphur in manufacture.

You say they become valueless when they tarnish, but this is not so for silver and gold pieces can easily be brought back to their original lustre, or nearly so, but bronze ones cannot be brought back. I would not worry about it however, for proofs even with a beautiful tarnish are sometimes very valuable.

C. F., N. Y.

Question:

I have a gold coin with "20 Francs 1856" on the back, enclosed by a wreath. Under the wreath is a small "A". Between the wreath and edge of coin is "Empire Francais". On the front side is a profile and around the profile is the wording "Napoleon III Emperor". Below the profile in small print is the lettering "Barre" or "Darre". Around the edge of the coin in raised letters is "Protege La France Dieu" interspersed by stars. This coin is in excellent condition.

J. W. R., Mo.

Answer:

Your 1856 20 francs French gold coin is worth about \$7.50.

C. F.

Question:

This letter is for information concerning a coin I have. I am informed that when the Emperor Franz-Joseph celebrated his sixtieth anniversary on the throne he had a special celebration to which he invited 25 of his close friends and gave each of them one of these coins of which only 25 were to have been coined.

It is a silver coin, approximately 15/16 in. in diameter. The obverse of the coin has the following wording around the coin. "Fran. IOS. I.D.G. Imp. Avstr. Rex Boh Gal. Ill. Etc. Et Ap. Rex Hvng". The center of the obverse contains a bust of Franz Joseph. The reverse of the coin has the following wording: "Dvodecim Lvst-RIX CLORIS PERACTIS around the coin (top half) and the center contains the royal crown with the numbers 1848 and 1908 on each side of the crown. Just beneath the crown is "F17" and below this is "I Cor". Further, there are letters and symbols on the edge of the coin that read (as best they can be read) "Vnitis Vi? Ie".

L. H. N., Ill.

Answer:

The coin you describe is, I believe, a 1908 Jubilee Corona piece. It is not rare and catalogs around \$1. I do not know of any other variety.

C. F.

Question:

In your October, 1952, issue of "Hobbies," I ran across some coin pictures on page 128.

Please let me know the value of the Canadian coins in the top row, as I have some in my collection.

D. W. Jr., Ind.

Answer:

The value of the Canadian cents in the top row depends upon their condition and date. Those listed are BRILLIANT UNCIRCULATED. Ordinary ones in used condition usually bring 2c each.

C. F., N. Y.

Question:

Enclosed please find description of 3 silver coins.

C. F., N. Y.

1. An American quarter—could you tell me the fair value of this two tailed coin?
2. A silver coin, dated 1630—could you inform me from what country this coin originated and its approximate value.
3. A silver coin—could you advise regarding age, country, and value?

G. H., D. C.

Answer:

Your coins are as follows: No. 1 is a fake and has been sweated together and remilled one side is Philadelphia mint and other is S mint. No value. No. 2 Leopold Archduke of Austria, about $\frac{1}{2}$ taler, holed, therefore no value. No. 3 I believe is a medieval coin of Ferdinand of Brunswick, Germany, worth about \$1.

C. F., N. Y.

Question:

I have an 1871 \$5 gold piece, minted in Carson City, Nevada, very good condition. I would like to know if it is rare.

H. S., Calif.

Answer:

Your 1871 CC five dollar gold piece is worth from \$10 to \$20, depending on its condition.

C. F.

Question:

Can you tell me the value of an American 25-cent piece dated 1853?

L. T., Montana

Answer:

The value of your 1853 U. S. quarter is about 50c.

C. F.

Question:

I am enclosing a tracing of six coins that I would like to have identified.

V. M. J., Ind.

Answer:

Your 1886 five dollar gold piece is worth \$8 today. The 1583 piece is a Crown or Thaler of Charles duke of Saxony, valued at about \$2.50. The 1866 three cent piece is worth 5c; Columbian half dollar face value. The other piece is a very old Spanish piece, too badly worn to tell more about it.

C. F., N. Y.

Question:

Enclosed find a rubbing of two Austrian coins issued in the 18th century. Please tell me what they are called and what their value is; and would you also tell me the value of a British Penny from 1877 with a hole pierced through on top of the portrait of Queen Victoria, and two dollar bills issued in 1928, and two dollar bills issued in 1935, D with a star in front of the serial numbers? All the coins are in very good condition, and the bills are in a very fine condition.

—J. F. W., Pa.

Answer:

Your 18th century Austrian pieces, are both thalers and worth about \$2 each. They are not rare. No holed coins have any numismatic value unless they are very rare. Bills of those dates must be crisp new, unfolded to demand any premium.

—C. F.

Question:

Enclosed find list of coins. I would like to know their values.

—H. A. L., Ill.

Answer:

The following prices are estimated values of your coins: 1695 English Crown, \$1.50; 1667 English Crown, \$1.25; 1707 English Crown, 50c; 1797 penny, 10c; 1708 Half Crown, 40c; 1676 and 1697 Half Crowns 40c each; 1679, 1749, 1770 copper coins, 10c each; English silver 1668, 1757, 1697 40c each; 1697 and 1711 silver 20c each.

The information you give on the Sigismund III piece is not enough, probably Pomerania, 1699. The other, if silver dollar size, is an Ecu of Louis XIV, France.

—C. F.

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Question:

I am curious about a coin in my collection, as per the enclosed rubbing.

—Mrs. J. W. W., Ill.

Answer:

Your coin is an ECU of Louis XV of France and worth about \$2.

—C. F.

Question:

Quite recently I obtained a token (see rubbing) and I'm unable to tell what country it came from. Does it have any value? Please give me the name and full address of some book dealer who sells a book on both U. S. A. and foreign coins of the 18th century which gives values.

—F. C. C., Kansas

Answer:

This piece is dated 1800 and is one of the many varieties of British tokens issued during these times. Its condition is pretty bad so it is therefore of little value. There is no book available as yet, on the 18th century coins, but we expect one to be published in a year or two.

—C. F.

Question:

Please let me know the value of the following foreign coins:

1. Back of coin — Republique Francaise 5 Francs — date 1874, three figures, man in center, girl on each side of him. Liberte Egalite Fraternite, also letters around edge with stars. La France Dieu Protege.

2. Carolur IIII. Dei Gratae. Date 1784. Back of coin — Hispan. Et. Und Rex. ME 2 R. I. 1. Crown symbols also as in coat-of-arms.

3. Front — Wilhelm II Deutscher Kaiser Konig V. Preussen. Back — Deutscher Reich, date 1899, letter edge is — Mit Uns Gott or could be Gott Mit Uns.

4. Substitute for shin plaster, date 1837 — Novr above the date. Other side "Special Payments Suspended".

—M. J. M., Pa.

Answer:

Your first coin is a silver five franc piece of the second Republic of France, size of a silver dollar. It is worth one dollar.

The second piece is a small two real coin of Spain Charles III, struck

at the Mexico City mint under Spanish regime. These used to pass current in America as an equivalent value of 25c. It is the original "2 bit" piece. Not rare, valued at 25c.

I believe your third piece is a German silver five mark piece (if it is the size of a silver dollar). It is worth \$1.

The fourth piece is a "Hard Times Token" or Jackson cent that passed current during the panic of 1831-40. There are over fifty varieties of these interesting pieces, value about 25c.

—C. F.

Question:

Kindly give me the value of a gold half dollar, 1871 date, also a gold quarter. I can't find this date as there is none on the face.

T. W., Wis.

Answer:

If your coins are genuine and in extremely fine condition they are worth \$2 for the half dollar, and 50c for the quarter if it has a solder mark on it.

C. F., N. Y.

Question:

Will you please tell me the meaning of the coin at the top of your column. One large cent and 1/100 under wreath.

I have a piece (brass I think). One side farm implements, a flock of birds. Other low fence with small horse jumping over it, and what looks like an arrow falling in front of horse.

—A. B., Ill.

Answer:

The coin at the top of the column is a United States large cent, and while this particular piece was not extremely rare it is symbolic of the early coinages of the United States. The piece you have is most likely a token.

—C. F.

★ ★ ★

There is a coin of Caligula with the head of Augustus on the reverse. Caligula has no crown but Augustus has.

★ ★ ★

A coin of Chios has on the obverse a sphinx sitting on its haunches. Chios, the modern Scio, claims to be the birthplace of the poet Homer.

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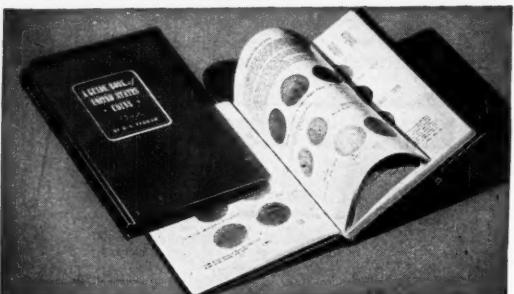
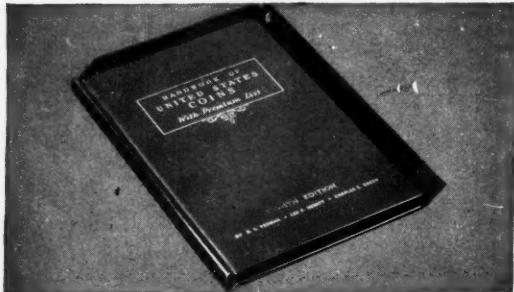
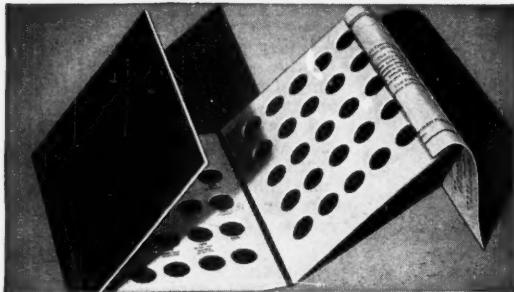
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Some Notes on Ancient Coins

By RAYMOND J. WALKER

The history of many ancient cities would be forgotten had not coins served to connect them like links in a chain of events. For example: Actium is represented by a coin showing the worship of the Actian Apollo. The "Actia" was a festival celebrated every three years at Actium in Epirus, with wrestling, horse-racing, and sea-fights in honor of Apollo. There was a celebrated temple of Apollo at Actium, which is mentioned by Thucydides and Strabo. After the defeat of Anthony off Actium, Augustus enlarged the temple, and instituted games to be celebrated every four years in commemoration of his victory.

Actium and Anthony remind us of Anthony and Cleopatra who were popularized by Shakespeare and who have survived time on a coin on which Anthony's right profile decorates the obverse while Cleopatra's right profile decorates the reverse; both profiles have Roman noses.

Alexander the Great appears on many coins but a coin showing the great Macedonian as Zeus (or Jupiter) Ammon shows us that it was a custom for ancient conquerors to be confused with the gods. Another coin of this king has a lion on the reverse. The lion has always been a symbol of power.

Antiochus the Great of Syria (B. C. 223-187) issued a beautiful coinage. The reverse of one of his coins shows the great monarch in the semi-nude, or classical pose, with a sceptre in one hand and a bow in the other sitting on a throne that resembles an inverted peach-basket.

Anthony, the friend of Julius Caesar and Cleopatra, had coins struck at Antioch in Syria and another of his coins shows on the reverse the symbols of the worship of Venus while on the obverse are the grapes of Bacchus forming a circle about the right profile of the Triumvir.

The coins of Byzantium show us that the Eastern Emperors Arcadius,

Honorius, and Theodosius II. followed the ancient practice introduced by Alexander the Great—that of shaving. A gold coin of Leo III. shows that he had succumbed to the barbaric temptation of letting his beard grow. A form of a cross appears on the reverse of his coins. Basil I. who came to the throne in 867 A. D. is depicted with a "nimbus" or "halo" about his head, which makes him look very saintly.

There are coins of Julius Caesar as dictator and the Roman artist shows him to be a hard faced individual. On his Egyptian coins his beauty improves and a ferocious looking crocodile on the reverse will make you turn it over and gaze again at the great Caesar.

Ancient Cales is modern Calvi, in Campania, said to have been founded by Calais, son of Boreas, and therefore called Threicia by the poets. Its

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coins bore the head of Minerva on the obverse and a Victory driving a two-horse chariot or biga on the reverse.

Apamea Cibotus, a city in Phrygia on the Meander, has left posterity a medal which shows the figure of an ark with two birds above it, one holding a twig. A man and woman stand beside it, and above it is the inscription NOO. This connects the Greek legend of Deucalion's flood with the Biblical flood of Noah.

A coin of Corcyra shows an aphractus, a ship which had no deck, but was merely covered with planks in the fore and after part.

A coin of Arsaces VI. (Mithridates I) of Parthia shows us that this king wore a beard as did other kings of the Arsacidae who ruled the Parthian empire from 250 B.C. to 226 A.D.

A coin of Attalus I. of Pergamus, B.C. 241 to 197, tells us that this monarch had a strong jaw and needed no beard to hide it. Minerva on the reverse of the coin might be mistaken for the modern Britannia.

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An aureus, the gold coin of the Roman empire, in the days of Augustus shows us that he wasn't a bad looking chap, while the reverse shows an elevated throne, a camp stool on a block of marble, with the emperor reaching for the palms of victory being tendered to him by two Victories.

The effigies of the Tyrian Baal appear on the coins of Tyre. Baal was a distorted version of the ancient Semite sun god. He is often referred to in the Bible.

Beroea, in Syria, was the Chelbon of the Old Testament. It is remembered by a coin bearing the head of Trajan on the obverse and the name of the city on the reverse.

Berytus, called in the Old Testament "Berotha" and "Berothai", the modern Beirut, was an ancient Phoenician town, and one of its coins honors Poseidon or Neptune, the sea god, who appears on the obverse in his sea-chariot drawn by four sea horses. An adjacent plain is renowned as the place where St. George, the patron saint of England, slew the dragon. The site is now marked by a mosque.

That Janus Bifrons, the Roman deity, was two-faced is proved by his name and his double profile on coins.

Roman silver coins known generally as denarii were called "bigati" when the device consisted of a two-horsed chariot or "biga."

The coins of ancient Boeotia have the standing figure of Neptune with a three-pronged fork (trident) and a fish as symbols of his watery domain.

Britannia, the female figure that still graces the reverse of British pennies, appears for the first time as "Britannia" on a copper coin of Antoninus Pius about A.D. 138.

Brutus who assassinated Julius Caesar is remembered numismatically on a coin representing his children being led to their death by lictors.

A medal of Caligula shows a "carpentum", a two-wheeled carriage, enclosed, and with an arched cover overhead. This vehicle was used to convey the Roman matrons in the public festal processions; and, as this was a high destination, the privilege of riding in a carpentum on such occasions was allowed to particular women by special grant of the Senate. This was done on behalf of Agrippina, who availed herself of the privilege so far as even to enter the Capitol in her carpentum. The medal of Caligula was struck to commemorate this decree of the Senate in her favor.

The coins of ancient Carthage often have a winged horse on the reverse.

An early Roman coin, the "as", had on the obverse the two-headed Janus and on the reverse the prow of a ship. From this coin the Romans got their "Capita aut Navia (Navim)", a game that is known to us as "Heads or Tails".

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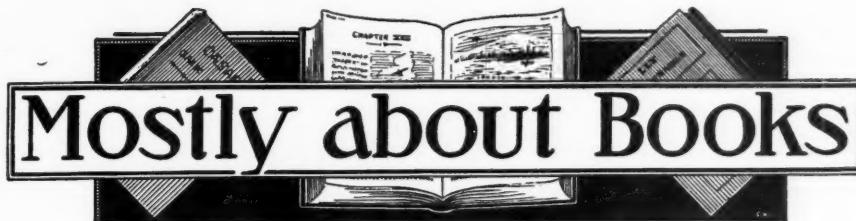
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Lincolniana in 1952

By BRUCE E. WHEELER

Lincolniana in 1952 may be said to have been characterized by a transition period. We are now entering a new era with respect to Lincoln literature, especially that which deals with the complete life of Lincoln.

In the four score years since Lincoln's death, we have had many schools of biographers of the President. Prior to 1952, all of them have been obliged to write without having all of the source materials that pertained to Lincoln available. None of the early writers had access to the Robert Lincoln Collection except Nicolay and Hay. Beveridge made every effort to secure them, but Robert Lincoln was adamant. Both William E. Barton and Ida Tarbel sought to utilize the Weik Papers, but never were able to negotiate with Jesse Weik for their use. The papers and letters in the Seward Collection were difficult to arrange for. At the present time, all or nearly all of these

collections are available to students and writers and in addition to this, *The Collected Works of Abraham Lincoln*, have been completed during the year 1952. This authentic and fairly complete work by the Abraham Lincoln Association should be of valuable assistance to all writers in the future.

Doubtless, many Lincoln items and bits of information about him will come to light in the years to come, but apparently all of the important sources of information are now available. The writer who works in the Library of Congress, in the Historical Societies, and with the various collections of the educational institutions and of private collectors will have ample and authentic source materials. The use of the collected works as a guide and check on authentic data should be extremely helpful. The only handicaps and limitations placed on the writer would be inability to use the materials and a lack of competence in interpreting the data when once it has been located.

There was no lack of interest in the Lincoln theme during the year 1952, if we may judge by the quantity of printed materials made available. It may be definitely stated that 1952 was one of the banner years in the field of Lincolniana.

Lincoln Books of 1952

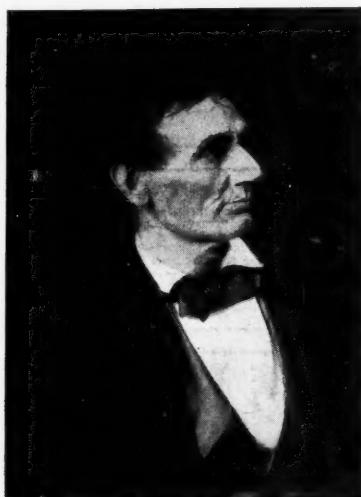
LINCOLN AND HIS GENERALS. T. Harry Williams, Alfred A. Knopf, New York, 1952.

A Book-of-the-Month Club selection cannot be ignored regardless of its intrinsic worth. This book, however, has merit and has attracted a great deal of interest. Williams traces the evolution of the United States Army from an un-coordinated out-moded type of command to a modern command system that was superior to that which the world had witnessed up to that time. This was largely the result of Lincoln's guidance and experimentation. Keeping in touch with the military situation throughout the Civil War, Lincoln became a student

of military operations and tactics. The text of the book clearly indicates that Lincoln was actually commander-in-chief; not just in name.

In seeking a general who could successfully cope with the Confederates, Lincoln tried more than a dozen and found them wanting. The delays, lack of decision and courage on the part of the union officers together with the nervous depressions suffered by many, give the reader a clear cut reason why the war was dragged out for four long years. In view of the shortcomings of so many of Lincoln's generals and the lapse of so much time before a successful one was found, one wonders that the South did not destroy the northern armies and win the war. Undoubtedly this would have happened, had the Confederates utilized a better intelligence system.

There is not too much that is new in *Lincoln and His Generals*, but it



Herbert George Studios, Springfield, Ill.
Abraham Lincoln about 1857 when events
were developing to make him president.



Herbert George Studios, Springfield, Ill.
Benjamin P. Thomas, author "Abraham
Lincoln—A Biography."

is very good reading. The approach is somewhat different from other books and it must be conceded that the author achieves his objectives of making Lincoln the guiding force of the war. Williams gives good treatment of all of the union commanders, including General Pope. The emphasis is, of course, mostly on the officers who did not measure up to expectations. The victorious Grant comes in for liberal praise to which he is entitled. Williams' position on the greatest general of the war is open to question. Many admirers of Lee would hold that Williams' appraisal of the two generals is highly controversial. Had Lee been working with Lincoln instead of Jefferson Davis, he could have employed much different tactics. Lee and Grant had the same basic training at West Point and later fought as circumstances dictated. Both made mistakes, but the concept of global war was foreign to both of them. Given identical resources in men, equipment, and battle ground, it is difficult to contemplate which of these great generals would have emerged as victor. It would naturally follow from this line of reasoning that the statement, "Lee was the last of the great old-fashioned generals, Grant the first of the great moderns," would not be accepted by all readers.

The flanking movements executed by Lee and Jackson together with the pincers tactics utilized by Lee at different times were the methods adapted and used so well by Marshal Foch in World War I. With ample men and equipment, this type of warfare was devastating and soon brought defeat to the German Army. The crusher plan used by Grant would not be good in the face of a well manned and equipped army. Lee's army and

supplies were relatively small during Grant's reign as commander-in-chief, but the cost of the victory to the union army was very high in killed and wounded.

THE MILITARY GENIUS OF ABRAHAM LINCOLN. Brigadier General Colin R. Ballard. The World Publishing Company, New York, 1952.

This is a reprint of the English edition and is generally considered very good. Written from the British viewpoint, the book provides some controversy and disagreement in thought. The student of Lincoln's military career should have this volume as a companion book to Williams', *Lincoln and His Generals*. The few differences to be noted in the books could prove stimulating to readers. If Ballard is wrong on his evaluation of Pope and the relationship existing between Grant and Lincoln, the critical student could probably discount some of Williams' unsupported statements. Neither book contains anything particularly new and yet both are good books.

LINCOLN IN MARBLE AND BRONZE. F. Lauriston Ballard. A Publication of the Abraham Lincoln Association. Rutgers University Press. New Brunswick, New Jersey, 1952.

As indicated in the title, *Lincoln In Marble and Bronze*, is a publication of the Abraham Lincoln Association. According to a count, eighty-seven full figure statues, originals and replicas are pictured and described. These heroic statues are the work of fifty-five sculptors. Many of the smaller pieces of sculpture, including busts, life masks, etc., are not shown.

The author has attempted to give the complete history of each statue. The origin of the movement for its erection, a short biography of the

sculptor and the ceremonies in connection with its dedication are stressed. In some cases, the dedicatory speeches have been fully drawn upon.

The study of the inanimate marble and bronze figures must have been less than exciting, but according to Ballard, it proved a very pleasant but hard task. Certainly he did it better than most Lincoln students would have done. The discussion involving the suitability of the Lincoln face and figure for sculptural treatment is extremely interesting. Some thought it good; others thought it not good. The fact remains that many tried their hand at the work and certainly some with excellent results.

Some question has arisen in regard to the quality of the reproductions of the statues in this volume. They could be improved immeasurably. Other defects could be noted, i.e., the limited index, but on the whole the book is pretty good and is a fine piece of work for an elderly man who has long been interested in the Lincoln Field. The author had been ill for some time and it is to be regretted that he died shortly after this volume came from the press.

LINCOLN, A PICTURE STORY OF HIS LIFE. Stefan Lorant. Harper and Brothers, New York, 1952.

This book is a great improvement over Lorant's *Pictorial Biography of Lincoln* issued in 1941. The writer has a much better knowledge of Lincoln than was evident ten years ago. More pictures are included and more specific knowledge of the photographers of Lincoln is included.

Not only are the photographs reproduced well, but there is a wealth of facsimiles of letters and documents. The arrangement is good and indicates definitely that much research and study was given to the Lincoln pictures. The text points up the

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pictures and to that extent is fairly good; without the pictures there would be little to praise.

It is worthy of note that Lorant at the last moment managed to get the newly discovered picture of Lincoln in his coffin included in his book. As the picture was not discovered in the files of the Illinois Historical Society until after Lorant's book was in galley proof, it must be conceded that the author is an unusually alert person.

ABRAHAM LINCOLN, A BIOGRAPHY.
Benjamin P. Thomas, Alfred A. Knopf,
New York, 1952.

Many books have been written about Abraham Lincoln, but none are quite so satisfactory as this one. Benjamin Thomas has had access to all the sources of Lincoln materials known and has become well schooled in the content by reason of having worked directly with it. This is particularly true with reference to *The Collected Works* with which Thomas has worked a great deal. No other writer thus far has had such an opportunity. With an unusual degree of expertness, the known facts about Lincoln have been arranged in a one volume book that is both interesting and authentic.

Abraham Lincoln is a good biography, an authentic history and a choice piece of literature. Developmental values may be easily perceived as the continuity of the story is sustained and the various phases of Lincoln's life and the related history are arranged to make a well integrated story.

The reader may reasonably expect to see the large outline of Lincoln's life in this volume, but not the detail that is to be found. Many controversial questions are treated with a definiteness that the reader will note and appreciate. Typical examples are the lost link in the Lincoln ancestry and Lincoln's relations with Herndon. One need not look elsewhere for a better statement of the Lincoln-Ann Rut-

ledge story. In two and one-half pages, Thomas explains this legend thoroughly and gives a sane conclusion without offending anyone.

Lincoln as student, clerk, surveyor, lawyer, legislator, statesman, president and military man is presented with just the amount of social, economic, political and military background to show his growth and development. His strong and weak points are pointed out. Mistakes such as the suspension of the draft are not hidden. The lack of culture in early life and exhibitions of poor taste as shown in his letter to Mrs. Browning are fully exposed. Herndon, the law partner of Lincoln, advocated an honest appraisal of Lincoln in order that posterity might know the truth. Thomas has done what Herndon could not or did not do. Moreover, it has been done in a manner that is acceptable.

In his book, *Portrait For Posterity*, Thomas clearly indicated his philosophy by stating that "Both realism and idealism have a place in Lincoln literature." Most of us will agree that we wish to know the truth about Lincoln, but it makes for better reading to have facts embellished with some of the idealism that comes from the pen of a writer who understands the more subtle and delicate use of language and the niceties of expression. Many of the mannerisms and incidents in the life of a man such as Lincoln have never been captured and imprisoned on a document. There is much to praise in *Abraham Lincoln, A Biography*, but one point that should not be overlooked is the fact that Thomas achieves his own objectives by giving both realism and idealism their proper place and use.

In view of the great need for a new one volume life of Lincoln and with all due regard for other excellent publications in the Lincoln field during 1952, it is a safe prediction that *Abraham Lincoln, A Biography*, will be chosen as the book of the year. It will probably be considered for an award by groups other than the Lincoln Group.

Other Lincoln Books of Interest in 1952

ANNA ELLA CARROLL AND ABRAHAM LINCOLN. Sydney and Marjorie Greenbie, Falmouth Publishing House, Manchester, Maine, 1952.

An interesting book on the history of Anna Carroll in the Civil War scene. While not definitely proving their case completely, the authors have undoubtedly made some headway in getting the young lady more firmly attached to Civil War operations and somewhat more intimately connected with the thoughts and actions of Lincoln and other leaders of that time.

WHITE HOUSE PROFILE. Bess Furman. The Bobbs-Merrill Company, Indianapolis, 1952.

This is the story of the occupancy of the White House by the thirty-one presidents and their families. The chapter referred to here, "Saddest of

Them All," describes the occupancy of Abraham Lincoln and his family from 1861-1865. Much of the chapter is devoted to the activities of Mary Lincoln. The description given is not complimentary to her. While given credit for some notable natural endowments, Mrs. Lincoln is represented as a mental case and given to outbreaks of violence. Her flair for clothes and spending money is given emphasis. Noting that fate had dealt some pretty hard blows at the White House and to Mrs. Lincoln herself, the author gives little sympathy and ends her chapter by describing Mrs. Lincoln's efforts to dispose of her wardrobe.

MID STREAM. James Randall. Dodd, Mead and Company, New York, 1952.

This is the third volume of Professor Randall's series: *Lincoln, The President*. The same high type of scholarship is maintained as in the first two volumes of this group.

Magazine Articles of 1952

It is impossible to know of all of the Lincoln articles that are written in any one year. The writer has read many, but may have missed seeing some of the very good ones. The articles mentioned here may serve as examples of what people are thinking and writing about in the Lincoln field.

ON ENEMY SOIL. President Lincoln's Norfolk Campaign, William E. Barbringer. The Abraham Lincoln Quarterly, March, 1952.

The Norfolk Campaign had its inception in a cabinet meeting in which the President and the members of the cabinet expressed great dissatisfaction with General McClellan's Peninsula Plan.

Secretaries Chase and Stanton together with Lincoln boarded the ship, Miami, and started for Fortress Monroe. The purpose of this trip was to study the situation at Norfolk which was in the hands of the Confederates. Much discussion took place on the ship and a part of the strategy to be employed was formulated. The lack of exact geographical knowledge was recognized and, consequently, detailed plans had to await arrival at Fortress Monroe.

Having furnished the ship for the voyage, Chase took over as host and entertained his guests in the manner in which his social background and financial position had prepared him. Excellent food was served and, doubtless, there was a quantity of spirits for those who wished to imbibe. Eventually, there was much jesting and story telling. Lincoln fitted perfectly into this picture. At the time the party left Washington, Chase and Stanton were much disturbed and moody. By the time they arrived at Fortress Monroe, all were in a better mood to study the situation.

The reception of the group at Fortress Monroe was impressive and they were shown about the place. The Confederate warship, The Merrimac, could be seen across the way under the protection of the batteries at Norfolk.

After many discussions, a council

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of war was called at which time the plan of attack was announced and the cooperation of the fleet at Fortress Monroe enlisted. A suitable place for infantry troops to land was found and everything was in readiness. The supporting infantry and artillery was not well organized or directed and therefore, not very effective at first. It was Chase rather than Lincoln who gave orders to General Viele to take command of the troops and march into Norfolk. Norfolk was not only captured, but occupied by enough troops to prevent supplies going to the Merrimac. During the night, the mighty ship was abandoned and was later blown up.

The Norfolk Campaign illustrated well what could be done by cooperation of Army and Navy. It indicated what could be done by striking and moving rapidly into battle. Lincoln's reputation as a military man was recognized and the example of "pushing forward" was shown to McClellan. The commander of the army of the Potomac shared the credit of the victory with General Wood, but never appeared to have profited by the demonstration. The Peninsula Campaign was conducted cautiously as in the past.

Magazine Articles of 1952

LINCOLN REPLIES TO WILLIAM HENRY SEWARD, Harland Hoyt Horner. Spring and Summer Issues. The Lincoln Herald, 1952.

In the Spring issue of *The Lincoln Herald* this article is largely a biography of Seward and especially that part of his life which had to do with his political fortunes. Seward's connections with Thurlow Weed and Horace Greeley are intimately discussed and the incidents leading up to Greeley's break with Seward are pointed out.

Much of the article is devoted to the preliminaries to the Wigwam Convention in Chicago where Lincoln was nominated and Seward defeated. Horner gives a good account of Seward's cooperation with Lincoln during the campaign and in the preparation of the inaugural address. All of this was done by Seward in spite of the great disappointment to him and Weed, his political sponsor.

In the Summer issue of *The Lincoln Herald*, the discussion is continued and immediate attention is drawn to the impending crisis which Lincoln and his cabinet faced. A solution of the Fort Sumter case appeared to be first on the docket. Seward with others favored evacuation of Fort Sumter; Lincoln thought it would result ultimately in national destruction. Having assured representatives of the Confederacy indirectly that evacuation would eventually, Seward was somewhat disturbed at Lincoln's attitude.

Seward's well known notion that it was his responsibility to direct governmental affairs and his temporary mistrust of Lincoln prompted him to write to Lincoln a singular note or letter under the following caption:

Some Thoughts For The President's Consideration.

The suggestions and inferences made were terse and uncomplimentary. A President with less emotional stability than Lincoln would have been deeply hurt and resentful.

In addition to informing Lincoln that he had no policy, Seward proceeded to outline one and suggested immediate action on all parts of it. Last, but not least, Seward made it clear to Lincoln that he was available for directing the policy.

It follows, that a man of Seward's ability and experience could offer valuable advice and should be included in a planning or policy making body. To the great surprise of Lincoln, some of Seward's thoughts for consideration were clearly out of order and unthinkable. The suggestion that the question before the public be changed from one on slavery to the question of union or disunion must have struck Lincoln forcibly; the suggestion about foreign relations with Spain, France, Great Britain, Canada and Russia were ill advised and scarcely to be expected from the newly appointed Secretary of State.

Lincoln's thoughts and reactions to Seward's memorandum can be contemplated, but never fully known. Lincoln's subsequent actions convince one that he felt that Seward could be of much help to him and to the war effort, but that there should be complete understanding between Seward and himself as to who was to be president.

The reply to Seward was courteous, yet definite in regard to the suggestions. Some explanation was given in regard to the policy of the administration and the foreign policy was mentioned also. The core of the letter was, however, a pointed statement that the president must do the things that needed to be done. On points arising in the progress of a policy, the President wished to have the advice of the cabinet.

Through the long four years of war that followed, there is ample testimony that Seward recognized Lincoln as President and gave him whole-hearted cooperation and loyalty. While Seward may have been lacking in the qualities which would have established him as a highly successful president, he could and did render valuable assistance to the cause while under the guidance of Lincoln.

THE UNWANTED MR. LINCOLN. William Frank Zornow. Illinois State Historical Society, Summer, 1952.

The nomination of Abraham Lincoln a second time for president was accomplished at Baltimore in June, 1864. Many forces had been operating to prevent his nomination and only the hand of fate and the fortunes of war intervened to insure his success. Lincoln's destiny must have been fore-ordained.

The politicians in Washington had abandoned all hopes of Lincoln's re-election. Lincoln's star seemed to be setting according to some. Lincoln, himself, despaired of winning.

The Union Party had a large number of radicals within its folds who did not wish to see Lincoln chosen. They were influential men such as Sumner, Trumbull, Stevens and Wade. Chase, Butler and Fremont were avowed candidates for the presidency. They each had many followers. The Union Army under Grant was suffering great losses. Additional troops had to be conscripted.

Many meetings were held and much correspondence carried on to select different slates and to arrive at some way of inducing Lincoln to withdraw or to change his thinking and policy relative to the war and slavery. Many editors stood steadfastly with Lincoln. By September the turn of events began. Sherman's victories in Georgia were announced. The Democratic Party had nominated General McClellan at the Chicago Convention and submitted a platform condemning the war and recommending an immediate armistice. Sherman's defeat of Hood and the capture of Atlanta gave the North good reason to believe that the war would soon be over. From that time events began to shape themselves to favor Lincoln. He was soon regarded as a sure winner. Most of the radicals swung to Lincoln's side and such editors as Greeley, Bennett and William Cullen Bryant were induced to come into the Lincoln Camp.

Other Magazine Articles of Interest
LINCOLN: PUBLIC AND PRIVATE. T. V. Smith. The Abraham Lincoln Quarterly, June, 1952.

An article that will appeal to those interested in philosophy. Using the vocabulary and concepts of philosophy, the writer reconciles the introvert Lincoln, a philosopher, with his success as a politician, usually thought of as an extrovert. The explanation of this paradox and problem lies in the creation of a personal philosophy that is of a high order while developing a political virtue which keeps that personal philosophy to oneself. Perhaps many others could not do this, but Lincoln could and did.

A NEW RAY OF LIGHT ON LINCOLN. Allen Nevins. Saturday Evening Post, February 16, 1952.

An analysis of the extensive diary of George Templeton Strong as related to Abraham Lincoln during his Presidency. Strong was a prominent lawyer of that period, a trustee of Columbia University and Treasurer of the Sanitary Commission.

Strong was not impressed with Lincoln at the outset, but gradually came to accept him for his true worth. Voting for Lincoln reluctantly in 1860, Strong voted for him in 1864 enthusiastically. Strong's diary in 1865 records that Lincoln would stand in history beside Washington, perhaps higher.

THE OTHER ABRAHAM LINCOLN. Richard Hausen. The Lion. The International Association of Lion's Clubs, Chicago, January, 1952.

An attempt is made in this article to balance the melancholy in Lincoln's

make-up against the humor that was his bulwark against the disasters of the Civil War. Most of the stories are told to Lincoln students, but they are told aptly and many people especially the younger generation will get a clear-cut picture of Lincoln in his more jovial moments.

ABE'S DREAM OF ANN RUTLEDGE.
Robert S. Harper. *Colliers*, February 16, 1952.

In Harper's book, *Lincoln and The Press*, he has been accused of sticking to the hard cold facts and representing Lincoln as the newspapers of the day saw him. No such accusations can be made with reference to this article. According to the editors, the tale is a poignant mixture of fact and fantasy. Doubtless, many readers having a reading readiness for the mystic and the theory of dreams as explained by Sigmund Freud enjoyed this article no end.

The comparison of Mary Lincoln and Ann Rutledge in the mind of Lincoln is provided on the train as the Lincolns depart for Washington. Mrs. Lincoln in her conversation with Lincoln is made to appear in an unfavorable light. Later on Mr. Lincoln is assigned to a private car and repeats for Henry Villard, the speech given at Springfield just before leaving for Washington. He sleeps and dreams he smells a perfume that he had once given to Ann Rutledge. Later on Ann Rutledge herself, appeared in the car and began conversation with Lincoln. The conversation centered about Lincoln's responsibility and Ann's premonition in regard to his future. With some predictions as to Lincoln's fate and an admonition as to his duty, Ann reminded him that she must remain in the Sangamon Country, but that he would return and belong to her. With a final word of encouragement to Lincoln to "Bear it" (Greater load than on Washington) she was gone.

At that moment, Mrs. Lincoln came into the car and accused her husband of being asleep. She aroused him and told him he was expected to make a speech at the next town. As a sort of climax to this story, Mrs. Lincoln thought she could smell perfume in the compartment. Verbena was the odor. "I swear there has been a woman here," she said. "Mary, you know you are always right," replied Lincoln. Mrs. Lincoln's answer to that was a reminder that he was fifty-two years old and still making jokes—why not be more serious minded?

Lincoln students who have been more or less liberal minded about the Lincoln-Rutledge romance will find this hard to take. Many readers interested only in the mechanics of depicting a romance will probably think it clever.

Juvenile Publications In 1952

LINCOLN'S LITTLE CORRESPONDENT. Hertha Paull. Doubleday and Company, Inc., Garden City, 1952.

A very nice story for children about a child writing to Lincoln and asking

him to grow whiskers. Lincoln not only replied to the young writer, Grace Bedell, but spoke to her as he passed through her home town, Westfield, New York, while on his way to the inauguration. This incident in Lincoln's life easily lends itself to the creation of a good juvenile story and the writer handles the materials with a great deal of finesse. The dissection of the letter, however, that Grace wrote into segments and the explanations of her thinking about each statement is a little far fetched and might not be followed easily by young readers. This is a school teacher's viewpoint, however, and may not be valid.

WANTED TO BUY

Wanted: Catalogs dated before 1910. — Romey, 112 Washington, Bluffton, Indiana. f12096

BOOKS—We buy and sell Americana, County Histories, County Atlases, Civil War, Confederate; Abraham Lincoln, Pennsylvania-Dutch. Rare School Readers.—Irvin E. Heindell, 409 East Middle St., Hanover, Pa. mh3464

CIRCUS BOOKS. Out of print books on circus subjects. Interested in fact books only—no juveniles or fiction. Will buy single copy or quantities. Will furnish list of wants to dealers.—A. Morton Smith, P. O. Box 160, Gainesville, Texas. afx

OLD BOOKS WANTED on all subjects, including law, for immediate cash. Want list sent. Business established 40 years.—James Lewis Hook, 108 So. Victoria Ave., Ventnor, N. J. n122971

BOOKS, etc.—WANTED: Early Americana, States.—Nathaniel Anderson, 344 Fourth St., San Francisco, Calif. jly124431

WANTED: American hymnbooks with music printed before 1830.—Irving Lowens, 2000 Rittenhouse, Hyattsville, Md. mh3422

SPORT BOOKS: Baseball, football, basketball, track, boxing & other sports guides, books, magazines, programs, photos, cards and publications, 1860 to date. Published by Reach-Spalding and others. Police gazettes, Ring magazines, football programs 1880 to 1946. Thousands of sports items needed. Highest prices paid.—Goodwin Goldfaden, Box 577, Briggs Sta., Los Angeles 48, Calif. f3008

County and town histories wanted. Anywhere. — Alabama Bookfinders, Birmingham, Alabama. mh3042

SOUTHERN, Southwestern — Wanted, books, pamphlets, almanacs, bound volumes of pamphlets. Baptist minutes, manuscripts, letters, newspapers, but all must be printed in Southern State, Virginia, Carolinas, Georgia, Florida, Tennessee, Alabama, Mississippi, Louisiana, Arkansas, Texas, Oklahoma. Prefer those before 1890. All Subjects, law, history, religion, Confederacy, slaves, plantation records, Indians. But printed in one of the above states. — Munroe d' Antignac, Griffin, Ga. f62591

WANTED: Any material concerning the Early American West. — Argonaut, 336 Kearny St., San Francisco, Calif. au12069

SPOT CASH! Any book printed in the South before 1865—offer all history, travels, or early fiction, any Indian material. All offers answered. — Earl L. Bell, 105 W. 41st, Jacksonville, Fla. mh3084

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SEND 25c STAMPS for list "Books Wanted with Prices I Pay." —H. Sender, Box 25, Kansas City, Mo. o 126121

WANTED BOOKS. Catalogs, on cylinder phonographs, cylinder records, locks, keys, handcuffs, safes.—Nugent, 12 North Third, Richmond, Va. f3882

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WANTED: Catalogs on cylinder phonographs, cylinder records, Houdini, Hardieen, handcuffs, locks, keys, safes.—Nugent, 12 North Third, Richmond, Va. jly6806

RARE OPPORTUNITY for the research worker, casual reader, collector, or person seeking information for inspiration. Many books, we buy them back if you do not want to keep them, or we trade. Send 10c stamps, for list.—Raymond H. Martin, 818 North Carver St., Greensburg, Indiana. ap8637

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FOR SALE: Books, reasonable, service prompt. Write wants.—Lora Whitehead, 606 So. Washington, Bloomington, Ind. my12069

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ALMOST ANYTHING and everything on or about North Carolina. — S. W. Worthington, Wilson, N. C. f6084

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A CATALOGUE OF BOOKS on Antiques. We offer a complete list of books on this fascinating subject. Send 10c, stamps or coin, today for your copy. — Whitlock's, Inc., Booksellers, 15 Broadway, New Haven, Conn. mh3465

MC GUFFY READERS, used, \$2. — Patrick's Antiques, Marion, Ohio. ap6652

FOR SALE: MARTIN LUTHER, German bible, printed in 1567 by Rab and Fererabent. — Arthur Kahabka, Rock Falls, Ill. f3882

THE STORY OF ABRAHAM LINCOLN.
Nina Brown Baker. Grosset and Dunlap, New York, 1952.

A story of the home, school, marriage, family and career that is well told in juvenile language. The author is an experienced writer of children's books and maintains the same quality of writing as that in her other books; Garibaldi, Robert Bruce and Simon Bolivar. The historical accuracy of the book is about standard for the interest and reading level for which it is intended.

THEY KNEW ABE LINCOLN. Frances Cavanah, Rand McNally Company, Chicago, 1952.

This is a story of the boyhood of Abraham Lincoln in Indiana. The book is based largely on the personal recollections of people who knew young Lincoln personally. It bears the earmarks of an experienced and professional writer. It would be difficult to check the accuracy of some of the stories, but most readers have learned to tolerate reminiscences and recollections so long as they do not harm or refute reliable and basic facts. The vocabulary and reading interest level appears to be about 5-6 grade.

ILLINOIS JUNIOR HISTORIAN. Sponsored by The Illinois State Historical Society, Springfield, Illinois. Annual Abraham Lincoln Issue. February, 1952.

The *Illinois Junior Historian* has been published for more than four years. The articles are written by Junior High School students throughout the state. The papers are submitted to the Illinois State Historical Library where they are prepared for publication.

In all, there are sixteen articles on Lincoln in the February issue. These

stories are short and to the point. All are by different students from different school systems. These articles are interesting and can be enjoyed by many boys and girls. No attempt is made here to evaluate them or select the best contribution. All of them were good enough to be selected for publication in the *Junior Historian*. Schools and students interested in membership or subscriptions to the *Illinois Junior Historian* may write to Illinois State Historical Society, Centennial Building, Springfield, Ill.

Lincoln News and Events in 1952

The *Abraham Lincoln Quarterly* suspended publication at the close of the year. The Abraham Lincoln Association will continue as a corporation, but its activities will be very limited. Much of the work done by the Association will be taken over by the Illinois State Historical Society. The Journal of the society will carry many articles on Lincoln and the Civil War. Dr. Harry E. Pratt, editor and librarian, was at one time executive secretary of the Abraham Lincoln Association.

Dr. F. Lauriston Bullard, author of *Lincoln in Marble and Bronze*, died on August 3. Dr. Bullard has long been a student of Lincoln and has written many books and articles.

On Tuesday, April 22, approximately 300 Lincoln items were presented to the Illinois State Historical Library by the Barrett Lincoln Collection Fund Committee. These letters, documents and newspapers were purchased from the O. R. Barrett Collection at a cost of \$70,000. Perhaps, the most valuable of the purchases were the fourteen letters written by Lincoln to his old friend Joshua Speed.

The play, "Forever This Land," closed its second season at New Salem State Park with an attendance of 57,000 for the season. The play opened on June 28 and closed on August 24. Several changes in the script and staging were made for the second season performances. These changes were considered good. A large souvenir program was published for the performance in 1952. In addition to biographical and historical sketches of Lincoln and New Salem by Harry E. Pratt and Benjamin Thomas, there were photographic reproductions of all of the members of the cast. The music was much better than in last year's performance. This was probably due to the fact that the choir was visible. A recording of the music is available.

The Abe Lincoln Players of Springfield presented their annual performance of Sherwood's "Abe Lincoln in Illinois" in Kelso Hollow at New Salem, August 27-31. Many people attend this performance year after year. Adelaide O'Brien directed the cast of twenty-seven players.

The Typography Club of Springfield High School, Springfield, Ill., has printed and issued a desk calendar for 1953 which is a nice Lincoln item. The front of the calendar has a beautiful woodcut picture of Lin-

coln's Home in the Quaker brown color which has recently been applied to the home. Beneath the calendar for each month, a quotation from Lincoln's writings and speeches is printed. Alfred Redding, teacher of Printing at Springfield High School, supervised the composition and printing of the calendar.

The only known photograph of Lincoln in his coffin has been lost for many years in the Nicolay and Hay Papers in the Illinois State Historical Library. The picture was taken April 24, 1865 in New York's City Hall by Jeremiah Gurney. The negative and prints were ordered to be destroyed, but one print remained in the possession of Stanton and this one finally went to Nicolay. Its existence was not known until Ronald Rietveld, a young Lincoln collector of Peoria, found it in the Nicolay and Hay Papers in the Historical Library during the summer of 1952.

The Lincoln Home in Springfield is undergoing repair and restoration. The new roof, paint, wallpaper and carpentry are to be as nearly like that of 1860 as is possible. Other structural changes will be made along the same line.

Civil War Round Table meetings were held in ten cities during 1952. The coordination of these various societies into a national organization has been completed.

The seventh annual Pilgrimage to Lincoln's Tomb by the Boy Scouts of America was made on April 27. Governor Schricker of Indiana spoke to 2,500 Boy Scouts from Central Illinois and a group from Clinton, Iowa.

The American Legion commemorated Lincoln's birthday by staging their annual pilgrimage to the Tomb. As usual, State and National Legion officers came and spoke at the ceremonies at the Tomb and at the banquets.

Lincolniana of Tomorrow

With so many easily accessible sources of Lincoln information available, there appears to be no good reason why we should not have many good Lincoln books and articles written in the near future.

Many readers interested in the life of Mary Lincoln are impatiently awaiting the publication of *Mary Lincoln: Biography of a Marriage* by Ruth Painter Randall. This book will be published by Little, Brown and Company and is scheduled to come from the press on February 9, 1953.

The *Collected Works of Abraham Lincoln* in nine volumes by the Abraham Lincoln Association is scheduled to come from the Rutgers University Press on February 12, 1953. This production has been well conceived and is highly recommended to those who wish to know about Lincoln. The format is good. Over 3,000 new items by Lincoln are included. The general index, chronological index in the appendix and the editorial comment on the various items make this the most valuable collection of Lincoln's work that has appeared.

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AUTOGRAPHS

OUR HISTORY IN LETTERS . . .

The Servant Problem

By CHARLES HAMILTON

No hobby is more intensely personal than autograph collecting. The collector is privileged to handle the very documents once touched by the great men and women, the same paper or parchment over which their quills sputtered. Yet an autograph letter or document is far more than a mere scrap of paper once held by a famous man. It is a living contact with his mind, with his thoughts and emotions.

This is the intimate side of autograph collecting, but even more significant is the tremendous value of the hobby to historians. Often a collector has in his portfolio the documents to which a historian or biographer must go before he can say the final word about some great event. It is not astonishing that scholars seek out the autograph collector, eager to make use of his treasures. Indeed, without autographs we should know little of history or biography. Sometimes a single autograph letter may throw open the door for a new interpretation of a great battle, an important invention, or an idea which influenced the fate of the world. Or it may disclose fresh knowledge of some great man, furnishing vital data for biographers. Again, it may provide an invaluable clue to the curious customs of our ancestors.

Even the most trifling letter may have historical value, if it sheds light on the problems of the past. Take the servant problem, for instance. Certainly it is not a subject of great importance, yet it merits study. Here are several autographs from my own collection which help us to understand the difficulties, not of the servant, but of the master.

Let's look in upon the affairs of that gouty old politician, Lord Chesterfield, father of the famous letter-writer. As a distinguished leader in the government of His Majesty George I, Chesterfield lived in a mansion, rode in a gilded carriage, and had more than his quota of servants. Writing to one Mr. Tooth, on July 8, 1721, Chesterfield describes vividly how a servant attempted to attack him:

"I came home but last night from Tydsall and must now tell you of Montander's villainy, for everybody that hears of it calls it no better. Last

night being in the little supping room with my two sons, I sent Evans, the Groom of the Chamber, to tell Montander to bring me the Acquaintance for some money he had laid out for me at Tudsall; upon this he bid Evans tell me (in the hearing of the House Steward Powell) that he wou'd not send me any. Soon after this he came himself into the supping room and refus'd to give me the acquaintance, upon which I told him he was grown an insolent little knave and deserv'd to be can'd. At this he run full at me, and I being lame with the Gout, and not able to struggle with him, he

soon got the Cane out of my hands and was just going to strike me with it, but my son Jack seeing it run between him and me and catch hold of his arm. In the mean time my son Charles run into the hall to call for help, and Powell the House Steward coming to my assistance, Montander nockt him down upon his face, and my footman and Evans helpt him up again. After this, my Keeper came and took my Cane from him, and he and the Watch man carried him up to Parkers at the Park Gate, where he now is, for I wou'd not trust him in this House any longer.

*On the Evening of the 18th Inst. Despised & left
the Service of the Subscriber, a Negro man Servant
Named Peter, aged about Twenty years, a short
thick fellow, speaks good English, is pretty sensible
and understands farming Busines very well, had
on when he went away a Brown homespun Coat
a new pair of ^{woole} Leather breeches & grey yarn
Stockings; whoever will take up said Servant &
Bring him to me or Secure him & send me word
So that I may have him again shall Receive a
handsome reward and all necessary charges

and whereas ~~these~~ some persons, contrary to Law
and Justice and for their own private advantage
have Despised & Conveyed away said Servant, they
are Requested to bring him back or make me
Reasonable ^{Intimation} otherwise they may depend on being
speedily called to answer for their conduct in
that matter before proper authority*

*Kingstown September Josiah Bartlett
20th 1781*

JOSIAH BARTLETT, SIGNER OF THE "DECLARATION OF INDEPENDENCE,"
ADVERTISES FOR A RUN-AWAY SLAVE!

"Both my sons believe if Montander cou'd have got a Knife he wou'd certainly have stab'd me out of rage and fury, because he plainly saw I had discovered all his roguery.

"I took Montander to be drunk when he flew upon me with such fury, but both my Sons and Powell assure me he was as sober as ever he was in his Life, which makes it so much the worse. When I askt him how he cou'd be so ungrateful to me, since twas not a month ago since I gave him ten Guineas out of my pocket for sitting up with me in my last sickness, he reply'd before both my sons that it was the only good thing I had ever done. I wou'd have you lay this matter before Mr. Waiker and tell him I shall be very glad if he can help me to a new Valet de Chambre as soon as he can, for I am still very lame, and have nobody now to help me but a foot Boy, which is all at present from your Friend

"CHESTERFIELD"

Suppose Chesterfield had owned slaves, instead of employing hired servants. Would his problem have been less acute?

An early slave owner was Josiah Bartlett, signer of the Declaration of Independence from New Hampshire. Only six years after he put his signature to that immortal document, asserting that "all men are created equal," Bartlett penned this irate advertisement. (See illustration).

"On the Evening of the 18th Inst: Deserted & left the Service of the

AUTOGRAPHS

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Monthly price lists of autographs for
sale.—Conway Barker, La Marque, Tex.
Jal12067

AUTOGRAPHS. Price Lists Free.—
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012046

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Chicago, Ill. my6215

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N. Y. Jly12867

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letters may be of interest. Letters of the Pres-
idents of the United States and American his-
torical figures always wanted. We also purchase
books.

CARNEGIE BOOK SHOP
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Subscriber, a Negro man Servant Named Peter, aged about Twenty Years, a Short Thick fellow, speaks good English, is pretty Sensible and understands farming Business very well, had on when he went away a Brown homespun Coat, a new pair of moose Leather Breeches & grey yarn Stockings; whoever will take up Said Servant & Bring him to me or Secure him & Send me word so that I may have him again shall Receive a handsome Reward and all necessary Charges. And whereas some persons, Contrary to Law and Justice and for their own private advantage have seduced & Conveyed away Said Servant, they are Requested to bring him back or make me Reasonable Satisfaction, otherwise they may Depend on being Speedily Called to answer for their Conduct in that matter before proper authority.

"JOSIAH BARTLETT"

If slaves were a problem to their owners in America, they were no less a problem in other parts of the world. Although the African slave trade was thriving in 1844, and the auction block was worn smooth with the tread of shackled feet, it was difficult to obtain a conscientious slave. Consider, now, the problem which plagued John Howard Payne, author of "Home, Sweet Home," while he was serving as United States consul in Tunis:

"My dear Sir,

"Pray pardon me for troubling you about small affairs; but as I took the little Black from your house, I have thought there could be no risk of annoying you by what I have to say regarding him.

"Like any other child, this twig of ebony has played all sorts of pranks for some time, to the great discomfiture of certain of my grave official neighbors, who complain that, from the terrace, he pelts their people. I have scolded and cuffed him now and then, for it, but not fiercely enough to produce much effect. Meanwhile, he has had great wars with some of the servants, ending in his biting them, like a dog. All this, however, I could have overlooked, had not more serious troubles threatened.

"The other day some Moor, (a Black, I think they said), appeared below and laid claim to the Boy; the Moor professing to own his Parents and their whole Family. He even offered a servant of mine twenty-five piastres for possession of the Boy. On this, I ordered that he should remain in the house, but, in defiance of my injunctions, he continued to run out, and was missing from yesterday afternoon to this morning, when my Cook's son conducted him hither in charge of three police officers. His account of himself, is, that he went to the Marina to play in the boats, and night coming on him unexpectedly, he was stopped by a patrol while seeking his way homeward. The patrol asked where he belonged? 'To the American Consul,' was the reply. 'No,' answered they, 'you must have

some Mussulman master.' Thereupon he named his former Master, to whose door this morning, the men took him; and while they were knocking, my Cook's son passed and claimed the chap as belonging to me. The Moor's door not being opened, the men, to save further trouble, yielded to the Cook's son and left the child at my abode.

"As the little fellow is not very useful, and the subject of such frequent complaint both from my servants and the neighbors; as he has peripatetic propensities which prove more and more inconvenient, especially under his peculiar circumstances; and as there is a watch set for him that may end in his being kidnapped, I have made up my mind to disown myself of him altogether and to ask whether it will be convenient to let his father come and take him away. If otherwise, I will send him back by a servant, but I have considered it due to you previously to explain the cause, and to enable you at the same time to put his relations on their guard against any improper attempts to steal him away for profit.

"Ever and faithfully, my dear sir,

"Your friend and servant

"JOHN HOWARD PAYNE"

From this little glance at the servant problem, presented in autographs of Lord Chesterfield, Josiah Bartlett, and John Howard Payne, we get a clearer understanding of how the old-time master looked upon his servants. We realize, too, that there are two sides to the problem, both of which must be considered by the unbiased historian who writes about servants or slavery.

SUNDAY SCRIBBLINGS

Years ago, when I was quite young, I collected autographs of living celebrities, merely writing them a note asking for their signature, and enclosing a stamped, reply envelope. Perhaps the one thing which I recall most vividly from those days is the generosity and thoughtfulness of the famous persons whom I approached. Here is a recent letter from an autograph collector which brings to mind the many courtesies which I received from noted personalities of twenty years ago:

"Dear Sir:

"I am an autograph collector and an ardent reader of your column in HOBBIES magazine. I have been collecting the autographs of living celebrities for over a year now and just yesterday I received the greatest thrill yet.

"About two weeks ago I wrote to William Carlos Williams (famous poet) for his autograph. I received it today. When I opened the letter I not only found the signature but also a note from Mrs. Williams as well. This note told me all about the autograph that had been sent to me: 'Dear Mr. Arnholt: As Dr. Williams has

(CONTINUED ON PAGE 183)



Agricultural Implements

By CHARLES MILES

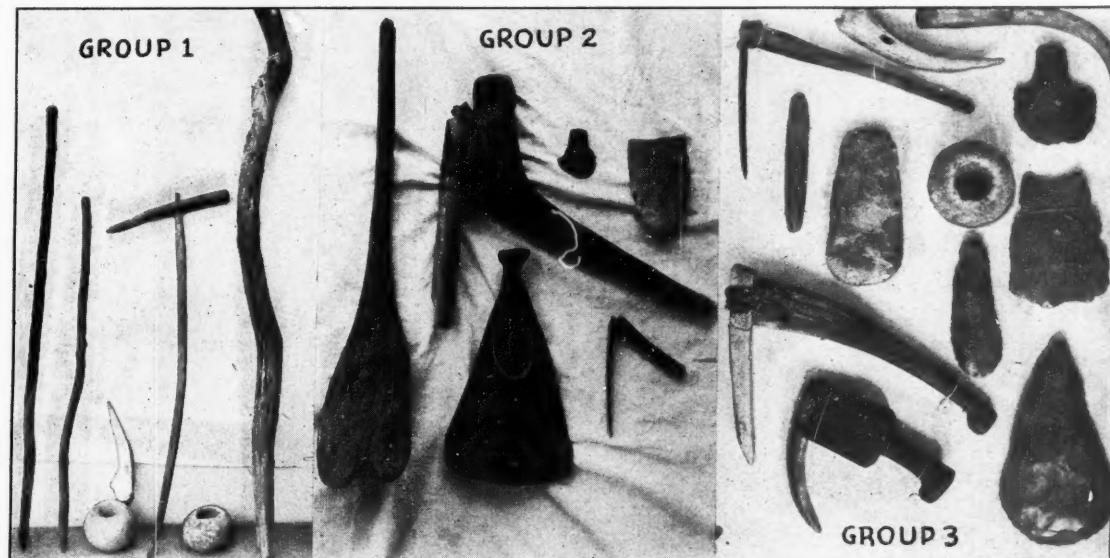
Indian Relic collectors soon learn that there were (and still are) communities in the Southwest that depend basically on agriculture, which once played a basic role in a much larger area than the Southwest. Too much emphasis has been put on the more romantic hunting and fighting activities, and not enough on agriculture.

It is true that in some regions, notably in the Eskimo country, no agriculture was practiced. Climatic conditions forbade it. In some other areas, it was not necessary because of "crops" from other sources—fish on the Northwest Coast; acorns, game, and fish in most of California, the buffalo and other game in a good

part of the Plains area, etc.

But outside these areas the aborigines were well on the way to development of agricultural economics that, according to history, would have progressed into city-building and the other features of so-called higher civilization. Even inside these areas, implements were used to harvest such

(CONTINUED ON PAGE 136)



GROUP 1

DIGGING STICKS: (left to right,) two from an Arizona cave, an antler stick top or handle and a weight, a camas digger (iron in this case) and horn handle from the Columbia River Valley, another weight from the Chumash area, and a mountain mahogany digging stick from San Bernardino county in southern California.

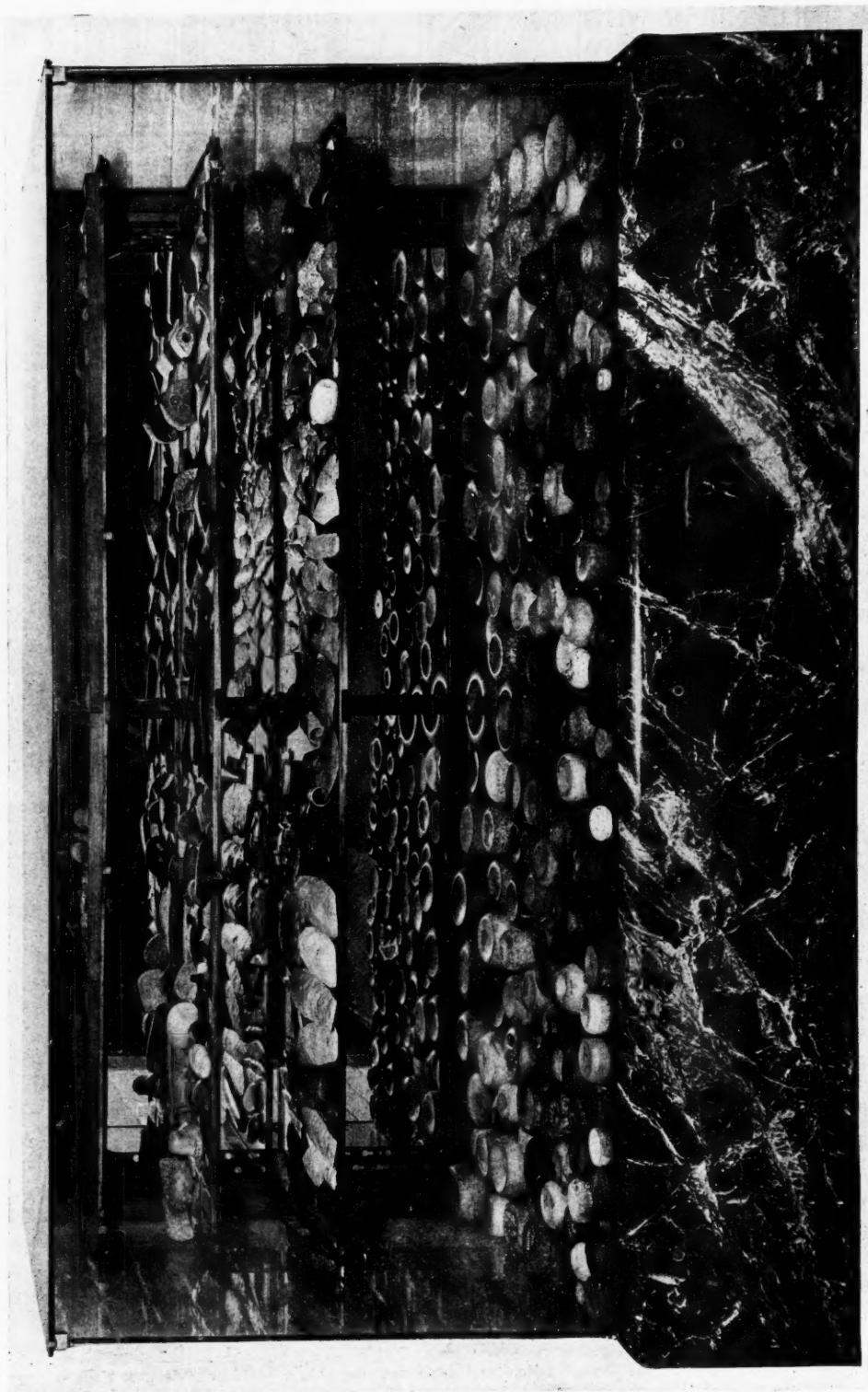
GROUP 2

VARIOUS IMPLEMENTS: a wooden shovel, Shoshone; an Eskimo bone shovel; a southern Eskimo mattock, ivory blade; two "hoe" blades, and an Eskimo girls' root adze.

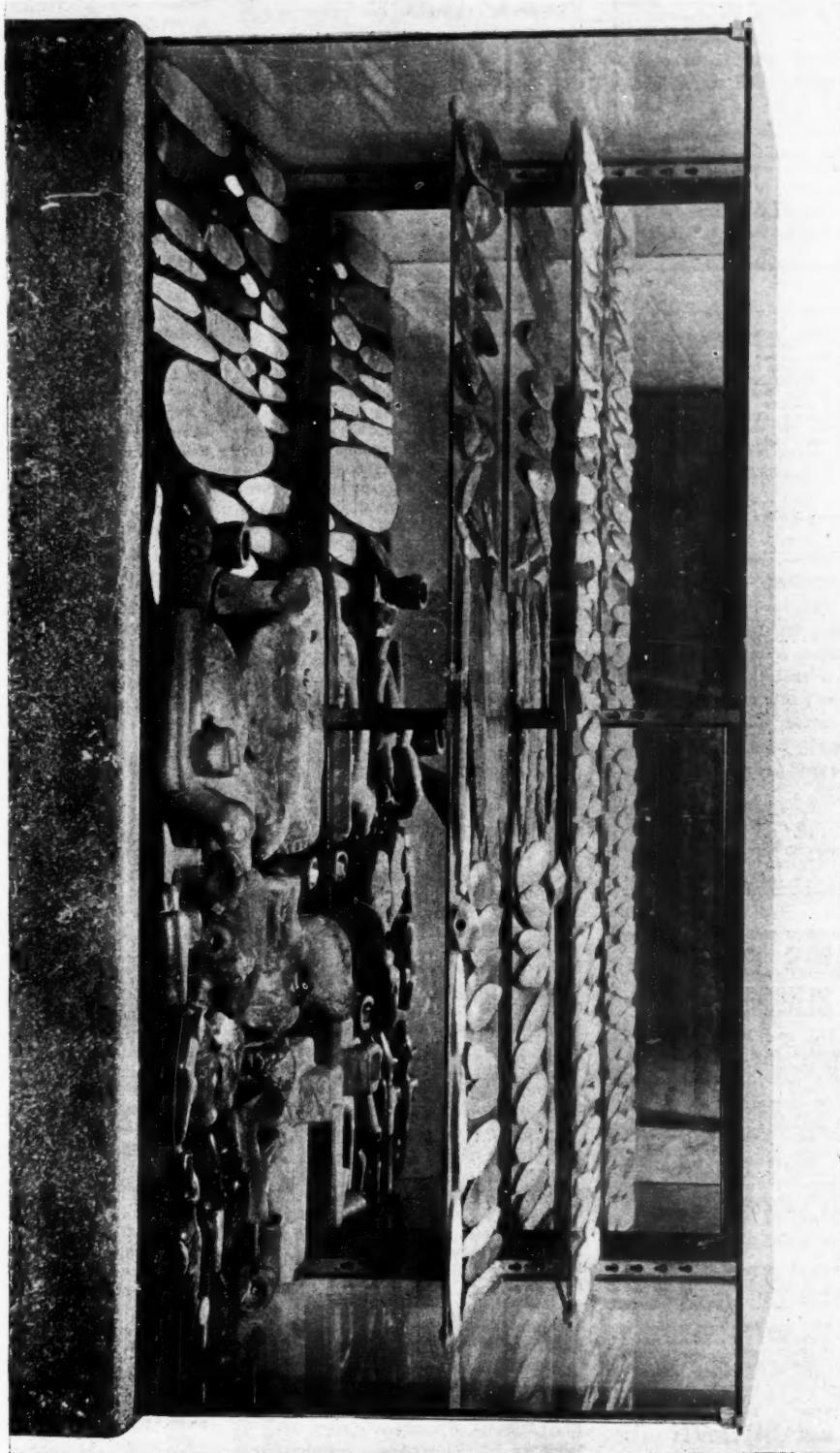
GROUP 3

VARIOUS IMPLEMENTS: Eastern "spades" and "hoes," Eskimo root adzes and root pick, a Kentucky stone pick blade (?), two digging stick handles from the Columbia River area, and a Chumash digging stick weight (?).

Note:—There is a buckskin thong loop on the Eskimo shovel below the knob. With a hand on the knob and one in the loop this makes an unusual type of shovel.



A case showing various types of artifacts
From the noted collection of the late Edward W. Payne stone age collection



A case of exceedingly fine flint and pipes from the collection of the late Edward W. Payne

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New Pre-Colonial Indian tribal map. Shows approximate tribal location and names. Canada, U. S. A. & North Mexico. Free with any order or postpaid 35c stamp.

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AGRICULTURAL
IMPLEMENT

(CONTINUED FROM PAGE 133)

vegetable foods as are supplied by Nature's agriculture.

For instance, in the Eskimo country root adzes and picks were a staple implement. These are so called because they look like adzes, some of which were used for the chopping of ground as well as chopping of other material. Actually, of course, they are hoes. In spite of Eskimos avoidance of scurvy by eating all of their animal food, they also found it healthy, probably also tasty, to add to their diet such roots as grow in thawed-out soil in the Arctic.

The fish-eating canoe Indians of the Northwest Coast also found it desirable to add to their diets of fish, game, berries, and nuts, some vegetable products, notably the roots of a lily called the camas. They dug with pointed sticks that were improved on in other ways besides merely sharpening the digging end. Along the Columbia river basin, for example, are found lengths of deer and elk antler some five to eight inches long in which holes are cut so as to slip them over the butt of a digging stick and created a crutch, or T-shaped implement that provided a much better grip and leverage.

The earlier Indians of the Southwest left examples of digging sticks with rounded or flattened points in caves and their descendants still use sticks for corn planting. Doubtless digging sticks have been found in a wider area, but thrown away unrecognized. They should be respected as the "Adams and Eves" of all agricultural tools.

Of course, the beginning agriculturists soon found that merely pointing or even fire-hardening the points of sticks, while good enough for loose sandy soil, didn't provide a very durable or effective implement. So, following the example provided by their spears, arrows, axes, and adzes, they began tipping their sticks with material harder than wood and soil.

This has produced the host of hoe, spade, and pick blades that are found over much of North America.

It is odd that, while the handled root adzes of the Arctic and handled skin dressing adzes of the Plains survive in respectable numbers, there are so few examples of complete implements using the blades made in the Mississippi Basin and Atlantic Seaboard. It reflects the ruthlessness of the European invasion of the Indians' territory, and the preoccupation of the pioneers with destruction of the cultures occupying the territory they invaded.

In the areas just cited thousands of agricultural blades and points have been found. Apparently they were as common as stone axes. Amateur terminology has established divisions based on appearance, though these would seem to have little significance

relative to their actual use. All were used generally, to break up and move around earth. Nevertheless, the divisions persist and are convenient to collectors primarily concerned with objects and their relative rarities. There are spades—oval and flarebit shaped—hoes, notched and stemmed—and numerous other artifacts of both chipped and ground stone whose shape does not fit the foregoing classifications and are therefore called simply "agricultural implements."

Some of these bear evidence of a great deal of use, being polished so much by abrasion from the soil that the evidences of their chipping are rubbed smooth, like water-worn stone, and the once sharp and jagged edge rounded like the back of a table knife.

It is interesting and sometimes surprising to Easterners that such common "relics" are never found in California, but what does not seem to occur to observers is that, while the agriculture of the Southwest has seemed so important and sophisticated, the farmer of that area did not develop the well-made tools of the Mississippi Basin area.

The truth is, of course, that while the Indians of the southwest deserve much credit for their agricultural achievements, particularly those connected with the support of big pueblos and the use of irrigation, the Indians of the Mississippi Basin and Atlantic Coast were pretty well advanced, too. This lack of emphasis is, of course, due to the thoroughness of destruction of the native cultures by the Europeans (as already mentioned) and also to the fact that many agricultural "tricks" taken over from the Indians are credited to our own pioneer inventiveness. One example of this last, the familiar corn crib, is a device taken from one of the many Indian structures used all over North America as storage places for food.

Reference has been made to the basic agricultural tool, the digging stick, and to the fact that California has produced no agricultural tools for the archaeologist to find. An exception may be some of the so-called "dough-nut stones" among the Chumash Indians. Anthropologists have evidence that some of these were used to weight digging sticks (and perhaps to act as fulcrums). If so, this aid to digging sticks is duplicated in far-away South Africa, where its use is well established.

Mention has also been made of the fact that without evidence no one can surely say that a stone spade was a spade (as its resemblance to European spades indicates), or a "hoe" a hoe. The best that can be said is, "Look at it. It must have been." But one class of shovels were certainly so, just as the short-handled root adzes of the Eskimo were hoes and similar short-handled picks were picks. These were the wooden and bone shovels used to shovel loose dirt and snow.

Not many specimens of wooden shovels survive, but the writer has one picked up on a Shoshone reservation

that has done much shoveling. Its edge is splintered and notched almost to the point of ruination. As a companion there is an Eskimo shovel in which this destruction of the edge has been avoided by fastening a bone or ivory edge on to a flat, curved piece of whale bone, possibly a scapula. These "edgeings" are not uncommon among this kind of Eskimo implement.

Parenthetically, the shoulder-blade hoes of some of the Mississippi Basin Indians seem to have suffered a like fate, and sometimes it is difficult to determine if a scapula or a piece of buffalo horn was a hide-flesher or a hoe.

In conclusion a most important fact should be made clear. This article has concerned itself with the digging or cultivating side of agriculture, which is the determining factor in saying a people are, or are not agricultural. It must be remembered, however, that there are a great many other artifacts concerned in agriculture, generally speaking those involved in harvesting and those involved in storing foods.

INDIAN RELICS FOR SALE

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INDIAN RELICS at reasonable prices. List 3c stamp.—L. W. Dudgeon, Cane Valley, Ky. ap6614

AXES, BANNERS, blades, celts, pipes, pestles, pendants, spears, spades. Arrows, 12 good, \$1. Others, 10c to 50c. Stamp for list.—C. Lynch, 2163 Morgan, Evansville, Ind. my124661

INDIAN RELICS: Stone-beaded items, pipes, pottery, baskets. New 8-page list for stamp.—Rush, 3 Fourth St., Belvidere, N. J. ap3023

BEAUTIFUL INDIAN grooved axe—Illinois (Mississippi River); 12 pounds; length, 12". Girth, 14"; gray-green granite. Choice specimen. \$100.—Theo. Mandelkorn, 305 Dogwood Park Forest, Ill. f1802

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SELLING: Sioux & other tribes beaded wear, tomahawks, baskets; many others. Photographic illustrated list, 15c.—Irving Browning, 1845 Broadway, New York 23, New York. mh3263

HAVE YUMAS, folsoms, axes, spears, pottery, beadwork, pipes, pipe-tomahawks, Navajo rugs and necklaces. State wants. (Also buy and exchange).—Paul Summers, Stamford, Texas. ap3483

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INDIAN RELICS, fossils, minerals, hunting knives, jewelry, watches, buttons, a few antiques, etc.—Bob Armbruster, 405 So. Michigan Ave., Wellston, Ohio. ja3633

10 INDIAN ARROWHEADS for \$1. — Ryan Ford, Tremont, Miss. f3441

"Archeology of the Eastern United States"

The University of Chicago Press, 5750 Ellis Ave., Chicago, has announced the publication of a new book. Twenty-seven distinguished archeologists have contributed chapters to this unique and comprehensive survey of the archeology of the area east of the Rocky Mountains. In one volume they have concentrated a comparative presentation of modern interpretations of America's past. Each of the contributors—a recognized authority in his field—has provided a summary of the prehistory of a local area with full illustrations of the important features of the successive prehistoric cultures. Thus the entire prehistory of the region east of the Rockies is described in full detail—the growth of Indian organizations from a simple hunting-fishing-gathering stage to the great confederacies of agricultural peoples living in populous towns. In addition to treating the archeology of specific culture areas, the book provides a general account of the scholars, research methods, and problems identified with each area. A classification of the physical groups of American Indian with a brief history of each is included, as well as new material on the organization and interpretation of archeological units. The editor, James B. Griffen, has written a concluding chapter in which he surveys predominant cultural features over the entire area in terms of adjustment to environment and to the economic and social levels of each successive stage. The appendix includes a discussion of

radiocarbon dating with a listing of all the available dates for the area up to July 1952 and a brief comment on the changes this new technique has produced. The book contains 640 pages, 205 drawings and photographs.

The price is \$10 per copy.

Collector of Indian Music Dies

An exponent of the beauty of the music of the American Indian, Albert Augustus Gale, 82, died October 7 at his home in Ontario, Calif. His book "Songs and Stories of the American Indian" is dedicated to the Indians and the young people of America. It preserves the melodies and chants of various tribes.

Mr. Gale taught music at Albion College, Michigan, the University of Washington at Seattle, Tonawanda, Okla., and Northwest State Teachers College at Alva, Okla.

For twenty years Mr. Gale toured the United States lecturing on Indian music and Indian customs. He had one of the most complete collections of Indian beadwork, and accumulated over 200 rare instruments during a period of fifty years. The instruments were given to the University of Southern California several years ago.

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AMERICANS OF 9,000 YEARS AGO

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The oldest actual articles of human manufacture thus far dated are sandals made of fiber and some basketry decorated with a false embroidery found under a layer of pumice in Fort Rock Cave, Ore., by Dr. L. S. Cressman of the University of Oregon. The age, as determined by Dr. W. F. Libby and his associates of the University of Chicago from the relative amount of radioactive carbon remaining in the vegetable fibers, is approximately 9,000 years. This places the weavers of the basketry and makers of the sandals as at least contemporaries, and possibly forerunners, of Folsom man whose peculiarly fashioned javelin points have been found in close association with the bones of animals which became extinct about the end of the last ice age.

The significance of the Fort Rock cave material, according to Dr. Frank H. H. Roberts, Jr., of the Bureau of American Ethnology in the Annual Report of the Smithsonian Institution, is that it shows these ancient Americans had reached a fairly high degree of primitive culture. The sandals, especially, show a fine manufacturing technique and an inventive concern

for protection of the feet. They may have been on a par with the late ice age peoples of Europe.

Up to now these first Americans have been wraithlike figures in pre-history. No human bones have been found which can with certainty be associated with them. Essentially they have been known only from fragments of their weapons.

Even aside from the radioactive carbon showing, Dr. Roberts points out, there can be little question of the antiquity of the Fort Rock Cave deposits. The volcanic pumice which covers them also can be dated with considerable precision. It is not likely, Dr. Roberts points out, that the people of this particular locality should have been unique in artistic development. It is quite possible, he says, that artifacts from other areas populated at about the same time will show equal handicraft skill when they are found.

Folsom man—named from the village of Folsom, N. Mex., where the characteristic javelin points used in hunting were first found in association with extinct species of animals—remains one of the oldest occupants of this continent. For the past twenty years there has been considerable dispute over the period in which he flourished. Perhaps the best date, up to now, is about 9,800 years—the carbon-14 dating for material found by

the Texas Memorial Museum at a site near Lubbock, Tex. This material was associated with Folsom points, which are quite characteristic and cannot easily be mistaken for later Indian artifacts.

It is quite probable, Dr. Roberts points out, that the Folsom complex or culture persisted over a considerable period.

EXCAVATIONS IN VIRGINIA

Stone javelin heads characteristic of some of the earliest known inhabitants of the New World are among the Indian artifacts recovered recently along the Roanoke River in southern Virginia.

Excavation of eleven sites was carried out in an 88,000-acre tract to be covered by the waters of the recently completed John H. Kerr Reservoir. The work was done by Carl F. Miller, of the River Basin Surveys of the Smithsonian Institution's Bureau of American Ethnology, which is cooperating with the Corps of Engineers and the National Park Service in the Inter-Agency Program for the salvage of Archaeological Remains.

The findings indicate, Mr. Miller says, two main cultural horizons. The first is characterized by so-called Eastern type Folsom points, the curiously fashioned stone projectile heads similar to those that in the West have been found in close association with extinct animals and whose makers probably were on the continent in the closing days of the last ice age, supposedly about 10,000 years ago. The eastern points show a slight variation from the western but presumably were made by a related people—perhaps contemporaries.

The second major cultural horizon was that of a pottery-making people who came much later. They cannot be identified, Mr. Miller says, with any historic Indians but belonged to the general eastern Woodlands people from which the tribes occupying the East at the time of the first White settlements presumably were derived. They settled here as much as 2,000 years ago.

In the interval between the Folsom occupation and the later occupants, Mr. Miller says, other early groups probably were present. This is indicated by projectile points considerably different from Folsom points but comparable to similar objects found in the West.

When White men first came to the area it was inhabited by a group of Indians of Siouan stock, the Occaneechi. Here the Indian trade routes met, and the Occaneechi became important middlemen, piling up wealth to the point where they were looked upon covetously both by Indians and the English settlers of Virginia. They soon realized that their position was untenable and after moving to North Carolina eventually found refuge among the Six Nations of the Iroquois in northern New York and southern Canada.

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FIREARMS

Conducted by HARRY WANDRUS

Another For Colt Collectors to Explain

Colt collectors may be interested to learn of the possible existence of a third model, third variation Colt Derringer in .41 center-fire caliber. Charles Suydam, a collector of Des Plaines, Ill., came across one while vacationing in Mexico and promptly snatched it up from the shopkeeper there who was using it as a protection gun (and who incidentally had a .38 S & W short in the chamber). The piece is serially numbered 6831

on the frame and barrel and in pencil on the inside of the grips and is a conversion from the rim-fire model. This conversion was accomplished by cutting a small slot in the face of the hammer just below the rim-fire firing pin, inserting the new piece of metal and brazing the works together.

The story might end here with some justified comment as that it's just another home-made conversion except for the fact that center-fire cartridges made specifically for Colt's Derringer have shown up in England and here. Frank Wheeler of Osborne, Kansas, called my attention to a box of cartridges owned by Mr. Jack Brickell of Portland, Oregon, with the following markings (see photo): "50 Eley's .410 Waterproof Central-Fire Cartridges Made Expressly for COLT'S DERRINGER AND OTHER PISTOLS. Eley Brothers Limited, Manufacturers, London." These cartridges are exactly the size of the rim-fire type, but have a large-English-type shotgun primer.



Photo courtesy Jack Brickell, Portland, Ore.

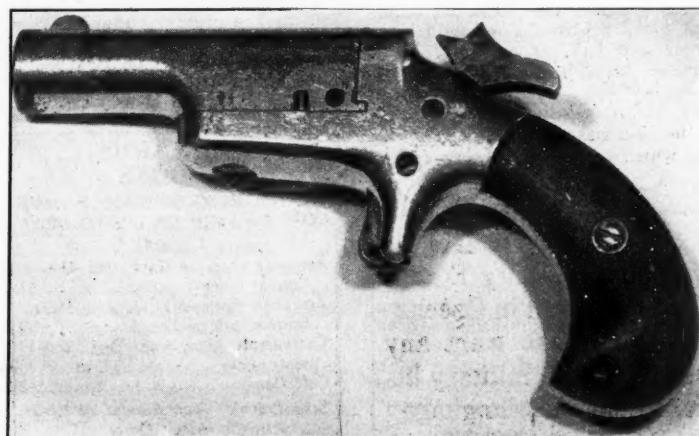


Photo by Greg Wold, Skokie, Ill.

The Colt, third model, third variation for use with center-fire cartridges.
Photo courtesy Charles Suydam, Des Plaines, Ill.

No one seems to know anything of the existence of a factory specimen of this model in center-fire caliber, but it certainly would seem to be something for which to search.

—H. W.

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U. S. Ordnance History

U. S. Ordnance and Ordnance Expenditures for the Year Ending June 30, 1863

(Continued from the January Issue)

The form and material of the projectiles for rifled ordnance were a matter of profound study and research with numerous inventors. The Government, after a great number of careful and thorough trials, gave the preferences to the inventions of four manufacturers, viz.; the Parrott, Shenkl, Hotchkiss, and Sawyer projectiles. The Parrott projectile, whether shell or shot, is long, pointed at the anterior extremity, and of smaller circumference in the center than at either extremity. The base alone fits closely to the bore of the cannon, and has a ring of soft brass or a cup of the same metal, which by the expansive force of the gas of the projecting charge is driven into the grooves to an extent sufficient to give it the rotary motion, and the extensive range of the rifle. The Hotchkiss and Sawyer projectiles use a metallic alloy of lead and antimony as a jacket to be forced into the grooves of the rifled ordnance, and the Shenkl missile applies papier mache to the same purpose. In all three, the softer material is driven upon the tapering spindle of the iron which forms the body of the projectile, from its posterior portion, by the force of the expansion produced by the ignition of the powder, and held there by shoulders projecting from the iron itself, and the rotary motion is thus imparted nearer the center of gravity than in the Parrott projectile. The Toberts projectile has a core of iron tapering to a point at the posterior end, with a shoulder near the anterior extremity, and the soft metal (lead and antimony) which forms the jacket is in sufficient quantity to render the projectile cylindrical in form, and is forced forward by the action of the gas so as to check all windage and make the anterior portion of the projectile heaviest. The

inventor claimed for it better range, less deflection, no danger of stripping, and economy of cost of the missile itself, and of wear and injury to the gun. His shell projectile, constructed externally in the same way, is a percussion shell, for which he claims safety from accidental explosion, and certainty of explosion at the moment of impact.

The improvements in the construction of small arms brought into notice by the war, have been even more remarkable than those which have been made in cannon. The old classification of breech and muzzle loaders is still maintained; but while, for greatest possible accuracy in target-shooting, or that capacity for hitting with almost unerring certainty a small object at a very long range, which has been displayed by some of our sharpshooters, the American target rifle, with its "telescopic sight", "false muzzle" and "starter", have no equal, the weapon is too heavy (weighing from 26 to 50 lbs.), and too delicately constructed to answer for military service or for hunting, where it must be carried by the huntsman. The Springfield government rifle, a muzzle-loading weapon without adjuncts named, to insure perfect accuracy, is nevertheless as good a muzzle-loading rifle as can be made for military use, where weight, facility of carriage, and ease of handling are concerned.

It is worthy of note, however, that all the improvements in the rifle which have been made within ten years past have been confined to the breech-loading weapon. Breech-loading guns may be divided into two general classes, the first including those which may be loaded with loose powder and ball, or a paper, linen, or metal cartridge requiring a cap for its ignition, and the second those which use a metallic cartridge, having the fulminating composition in its base, which is fired by a blow of the

hammer directly upon the cartridge itself. This last class may be further subdivided into those which use only a single metallic cartridge, and require reloading after each shot, and the magazine, or repeating rifle, in which a number of cartridges are inverted in a receptacle prepared for them, and which may then be fired in rapid succession till the magazine is emptied.

The metallic cartridge certainly possesses some advantages over the ordinary paper or linen cartridge, or over the method of loading with loose-powder and ball. It is waterproof, avoids the difficulty of loading in the ordinary way. Wherein, in the excitement of battle, the bullet is often put in before the powder, obviates the necessity of measuring the charge, does away with the ramrod, the priming wire, and the percussion cap, and enables the soldier to deliver his fire with great rapidity, without sacrificing precision or aim. The principal and most serious objections to them are their liability to premature explosion in the hands of the gunner (which seems to be obviated in some of the rifles using this cartridge), and the danger of their explosion from concussion, as by a serious blow on the cartridge-box of the soldier, or its being struck by a bullet or a fragment of a shell.

The first of the breech-loading rifles which have come into very general use was SHARPS', a very simple but effective weapon, using ordinarily a patent cartridge with a conical ball, the cartridge enclosed in stout linen, but capable of being used effectually also with loose powder and ball. It may be fitted with Sharps' or Maynard's primer, or with a percussion cap. The rifle is small, light, and has a very long range, and is thus an excellent weapon for cavalry service, for which purpose it has been largely used.

The MERRILL rifle, the invention of a Baltimorean, belongs to the same class as Sharps', and like it uses the prepared paper cartridge and conical ball, or the ordinary round ball with loose powder. It is fired with the common percussion-cap. It is said not to be liable to fouling or to the es-

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cape of gas at the breech, and to possess a range fully equal to the Sharps'. It is so simple in its construction that muzzle-loading rifles of any pattern can be easily and without weakening transformed into breech-loaders, on its plan, and the Government has caused large numbers of rifles to be thus changed with great advantage. Two drawings are subjoined, showing the construction of the military rifle and the sporting-rifle complete. The cavalry carbine of the Merrill patent weighs but 6 1/4 lbs., and the infantry rifle but 9 lbs.

ASHCROFT'S rifle, another new weapon belonging to the same class is highly commended by Mr. H. W. S. Cleveland, author of "Hints to Riflemen," and decidedly one of the highest authorities in this country on the subject of rifles for military or sporting use. "The breech-lock of this rifle is constructed with a cylindrical gas-check, which enters the breech of the barrel and shuts against a shoulder; and this gas-check being slightly concave in its external form, the effect of the explosion is to strengthen and thereby lengthen it, so as to press it against the shoulder, effectually to prevent the slightest escape of gas. The proof that it does so is afforded by the fact that it has been fired eight hundred times in succession without cleaning, and the working of the parts was as easy at the last as at the first, and the gas-check itself remained as bright and unsullied as before it was used, which would not have been the case had there been any escape of gas." . . . "The whole arrangement of the working parts is admirably simple and effective, and no breech-piece of solid metal could be more safe and unyielding than this when fixed in position; and by a very simple arrangement, it is impossible to fire the gun till this position is attained." Mr. Cleveland made a thorough experiment of the powers of this rifle, in comparison with several others, as to the penetration of the shot at thirty yards. The target was made of inch pine boards, free from knots and of even grain, and it exceeded all others except the Greene rifle, of which we shall speak presently, which was a much longer weapon and used a heavier bullet and a much larger charge of powder. As compared with the Sharps' rifle of the same length and using the same cartridge, its average penetration was found to be one inch greater.

GREENE'S rifle, patented by Lt. Col. J. Durell Greene, United States Army, in 1857, and now manufactured at Worcester, Mass., is a weapon of great merit. Though a breech-loader, its construction is entirely different from any other rifle in the market. It has been introduced into the French and Russian service, and is regarded with great favor in both. This is the only rifle manufactured in this country on the Lancaster system of rifling, that is, with an elliptic instead of a grooved bore, which imparts the rotary motion by giving

the longest diameter of the ellipse a turn of three-fourths in the length of the barrel. The bullet is round, but assumes the elliptic shape on entering the barrel, though the variation from a sphere is but slight. The peculiarities in the construction of the gun are as follows: a cylinder of iron containing a breech-plug, which slides backward and forward within it, is inserted at the breech of the barrel, and moved forward by a projecting knob, which moves in a slot on the top of the barrel till it closes the breech, when it is turned to the right and secured in place by shoulders. The knob is held by a catch, which may be loosed by pressing a pin at the breech of the barrel. The hammer is on the under side, in front of the guard, and the nipple is so arranged that the fire is first communicated at the forward end of the cartridge, thus insuring the ignition of all of the powder. The cartridge has the bullet in its base, with a greased wad between it and the powder, which, with the bullet, packs the joint perfectly at every discharge, and prevents the slightest escape of gas. After each discharge this bullet is pushed forward by the breech-plug to the end of the chamber, the cylinder is then drawn back, and the cartridge inserted in the slot which is thus opened. The cylinder is then pushed forward, pressing the cartridge before it, and the knob being turned to the side and the nipple capped, the gun is ready to fire. The movements are perfectly simple, and all the parts are strong and well adapted to stand the rough usage of military service. The Greene rifle is made with a 36-inch barrel, and this size carries a bullet weighing 575 grains or 1 1/5 ounces, and requires a charge of 88 grains of powder. With this charge its power of penetration is greater at thirty yards than any other of the modern rifles with the possible exception of the Whitworth rifles, in which a leaden bolt, not a ball, is used. In Mr. Cleveland's experiments with ten different rifles, this penetrated his target of pine boards thirteen inches, while the Ashcroft penetrated eleven inches, and the others ranged from six to ten inches. It is fair to say, however, that the others all had shorter barrels, ranging from twenty to thirty-one inches, and carried smaller bullets, the charge of powder also being less.

The MAYNARD rifle, invented in 1851 by Dr. Edward Maynard, of Washington, D. C., but since that time considerably improved, is a most ingenious instrument, and for efficiency, strength and simplicity has hardly been equaled. It is remarkably compact, and without any sacrifice of strength. The barrel can be disconnected from the stock by the removal of a single pin, the whole gun can then be packed in a case 20x6x1 inch. Barrels of different caliber, either for shot or rifled, may be fitted to the same stock and changed in a

(CONTINUED ON PAGE 153)

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GEMS AND MINERALS

HOBBIES 1953

All American Gem Eleven

By S. N. GREEN

Poised, as it were, between a cold and a hot war, our fourteenth annual selection of the most popular amateur gem stones reflects the prevailing uncertainty. Will we continue to enjoy the pursuit of our hobby, or will it be curtailed for the grim business of war?

Here is the 1953 list:

The discovery of new deposits renewed interest in *Nevada Turquoise* in both commercial and amateur circles. The market in Gallup was demoralized by offerings of high graded material, but the supply is now in firms' hands, and can be obtained by amateurs at reasonable prices.

The always popular *Arizona agatized wood* moves up to second place and if new sources continue to be discovered, it may again be in top position, as it was in our first list.

However agatized wood is closely pressed *Montana agate*, now moved up to third place. This very popular gem is representative of the entire agate family, which taken as a whole,

doubtless accounts for the bulk of amateur finds and cutting.

Wyoming Jade drops to fourth place. This tough-soft gem has a certain fascination for the amateur. The difficulty of collecting a cutting, coupled with its varied color and very romantic history, makes it impossible to drop.

Fifth place is held by *Brazilian amethyst*. It's staple among faceteers, abundant and always yields an attractive brilliant.

The greatest jump of all is made by *Arizona Chrysocolla*, from tenth to sixth place. Still very hard to obtain in top cutting quality, its color brings many votes. It's a cabochon now priced by the carat.

Our *Montana Sapphire* again holds quarter-back or seventh place. Amateurs are a patriotic bunch, and the gem of the nation has a commanding spot in their hearts.

For some reason *Idaho Star Garnet* advances to eighth place. It's a hard stone to cut and little rough available, but asterism has an appeal hard to explain.

Mexican opal drops to ninth place. For four years in our early lists it held first place. However, rough being almost unattainable, interest lags for this most lovely of gems.

In tenth place is the surprise of the list—*Texas Topaz*. Topaz, after quartz, is the most abundant of all crystals, but the unbounded enthusiasm of the Lone Star Staters for their native gem, brings to this stone a remarkable interest—and price.

Canadian Labradorite again occupies the cellar or eleventh place. Hard to get and hard to cut, its dark mystic beauty alone accounts for its popularity.

The second Eleven continues to change. New and old favorites come and go, but each one has its merit

and all worth study and trial. Here they are, in ranking order: Utah Dinosaur Bone, Chilian Lapis lazuli, California Breccia Jasper, Brazil aquamarine, Utah Flowering Obsidian, Utah Variscite, Virginia Amazonite, Michigan Chlorsatrolite, California Kunzite, Lake Superior agate and Wyoming Sweetwater agate.

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« « AMETHYST » »

February Birthstone

By GLADYS JORDAN

Does your soldier boy wear an amethyst? You had better see that he does, for from medieval time, the amethyst has been the favorite amulet for the soldier.

It was supposed to preserve them from injury in battle and bring them safely home to their loved ones. Many a stern crusader kept one of these purple stones hung by the side of his rosary, as he told his beads.

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Beautiful agate, petrified wood or jasper paperweights. Polished top surface. Approximate size, 2x2 $\frac{1}{2}$ ". All the colors of the sea brought into your home from the Oregon Coast, \$1 each, prepaid.—Beach Loop Antique Shop, Bandon - by - the - Sea, Oregon. Farthest West Antique Shop in U.S.A. f1255

The amethyst is the natal stone of those born in February. Therefore they are especially valuable to these people, according to ancient folklore. For instance, they are supposed to protect them from the fury of the elements; to make smooth their love-life and to bring them lasting happiness.

To most of us however, their greatest claim to popularity is their deep, glowing beauty. It is the one stone that harmonizes perfectly with many costume colors. It has all shades of color, from the lightest tint to a deep purple. Some are a beautiful bluish-violet; some a dark reddish-purple; some clear as crystal, some almost opaque.

It was the chosen stone of the bishop; it was the signet ring of Cleopatra. It adorns the British crown; it is sacred to St. Valentine. It is the symbol of true love; it represents mourning and it is supposed to protect its wearer from too great indulgence in intoxicants. Truly, it must be a marvelous stone!

The word "amethyst," comes from the Greek word, "Amethystos," and translated means, "not drunken."

The stone is a variety of crystalline quartz, sometimes called, violet quartz. The finest specimens come from Siberia. These outclass all others in richness and depth of color. A necklace of these beautiful stones was a favorite of Queen Charlotte of Strelitz. It was valued at ten thousand dollars. Today the value of the stones is less as they are more numerous.

The best amethysts are of a deep purple, perfectly transparent and with uniform hue throughout. But there are very many lovely ones that shade from light to dark and some where the color is not uniform but in spots. The manganese in the quartz is supposed to give to it the rich purple, or violet color.

These deep colored stones have been termed, "oriental," by jewellers but that is apt to confuse them with the true oriental amethyst which is really a purple sapphire and one of the rarest varieties of corundum.

The amethyst was known to the early Egyptians as well as to the Greeks. They placed great value upon its power for good and recognized its marvelous beauty as shown by their decorative use of it.

It seems to have a certain elegance and dignity of its own. Perhaps that is why it has been chosen as the episcopal gem of the Roman Church. In Biblical times it ranked among the precious stones. It was the third

stone in the third row of the high-priest's breast-plate. And it was one of the precious stones used in the foundation of the New Jerusalem, "whose walls were of Jasper and whose city was pure gold."

St. Valentine is said to have always worn an amethyst and many of his followers preferred it to any other stone. Strange to say, its mystical value is on a par with its pious value. The story runs that a maiden pursued by Bacchus sought aid from her patron goddess, who at once turned her into a beautiful amethyst; the very shade of the purple wine Bacchus loved so well. And ever after Bacchus wore an amethyst and declared that it would protect him and all who wore it from intoxication no matter how much they indulged.

The early Greeks and the Egyptians did gem-cutting, long ago. Their implements were crude but their work was lasting. They used the amethyst as a gem-stone and it was largely employed in antiquity for intaglios. On many of the ancient gems there was no distinguishing name; later names were used but many of them were forgeries. However, one of the finest cameos of the Bibliothèque Nationale is signed by Dioscorides, famous among his fellow artists. It is the head of Maecenas cut on an amethyst.

Though found in many places, fine, clear stones fit for cutting as ornamental ones, are rare and found in only a few localities. A huge geode, or amethyst grotto, was found near Santa Cruz in South Brazil and was exhibited in 1902 at the Dusseldorf Exhibition. Many of the hollow agates of Brazil and Uruguay contain a crop of amethyst-crystals, in their interior.

There are many amethysts, of lesser value, found in the United States. Some are in Amethyst Mountain in Texas, some in Yellowstone National Park. Also in Stow and Deer Hill, Maine, as well as in the Lake Superior district. Some very fine ones have been found in Oxford Co., Maine.

Amethyst, the natal stone of those born in February!

Wear it and be happy ever after! If you can't wear it every day be sure that you wear it on Thursday. Yes, the ancients got it down to that point, and according to astrology the amethyst must be worn on this particular day of the week if the best of good fortune is to bless the wearer.

Shrouded in mystery, sought after by those of high and low degree, treasured by saint and sinner; such is the amethyst.

The Picture POST CARD

Valentine Post Cards

By LOUISE COLLINS

Almost all post card collectors will sooner or later become enthusiastic over some special type or types of cards. To limit oneself to views alone is to miss much of the humor, pathos, sentimentality, and the reward of the beautiful that one finds in the better greeting cards. One of the most interesting of the special kinds of greetings is the Valentine post card. These Valentines are all old; and since other collectors take these cards also, they are not quite so easily acquired as general cards. Collectors of all types of Valentines like the post card type too; stamp collectors, because they are old, buy them for the stamps; and in the case of Valentine cards, for sentimental reasons, many people destroy them rather than let them fall into the hands of strangers. In spite of these facts the collector who buys old albums or old lots of cards can find quite a few very interesting ones.

Many of these old greeting cards are hard to place, hard to list, and hard to group; for they often have no identifying marks at all. Matching the cards by the style of printing on the address side is tantalizing also. We just matched several sets by the style of printing and then turned them over to find two lovely hands, each holding a dove, each

with identical lace cuffs, yet separated into two different groups. Did the artist change companies and carry his designs along? Or did his company let out different job lots to different lithographers? It is seemingly impossible to tell. Perhaps someday some one will have the patience and the time to ferret out these fine points. As for us, we prefer to enjoy the cards. And there are enough numbered, signed, labeled, and copyrighted cards to keep us collecting and matching groups for years.

(Why will we writers continue telling you what cards to hang on to, thus knocking out our own chances at getting them more easily and cheaply? And why will people, as soon as they read that a card is interesting, immediately jump to the conclusion that they have a treasure and clamp a price on it that ruins it forever? The cards we write about were not so rare that they cannot be found again and again. But, dear reader, these cards are lovely, and they are interesting, and they will add beauty or novelty to your collection.)

Many companies have made Valentine cards. We have no complete sets, but we have a few samples of many kinds, and we have many that we cannot place. We have not made a great effort to get Valentine or other greeting cards. That part of our collection, like TOPSY, "jest growed."

One company with many lovely Valentine cards to its credit was the International Art Publishing Co. Among its earlier (1898-1907) cards are some with backgrounds of pink or blue, that picture embossed doves bearing hearts, and cupids draped in rose surrounded by profusions of forget-me-nots. The famous artist, Ellen Clapsaddle, designed many cards for this company; but these cards seem to be either some of her early work, or some of another artist with a style just a little less unique. The I.A.P.Co. trademark is a small

globe, topped by a spread eagle and surrounded by a band with the letters I.A.P.Co. Later cards by this company are on a better quality ivory board. They are embossed and numbered Series 952, 958, 4233, etc. The mailing dates range from 1908 to 1910. Among these are delightful children's pictures, and several signed Ellen Clapsaddle.

Another Clapsaddle Valentine card has a trade mark that differs from the I.A.P.Co. It is a globe background fronted by a wolf(?) and the letter "W". These Clapsaddle cards picture very sweet children or cupids with Puckish expressions.

Many Valentine cards were made by Raphael Tuck and Sons. One series of quaint little cards are called "Raphael Tuck and Son's Valentine Post Card S. Series No. 3 'From Many Lands.'" These are signed by the artist, E. Curtis, and copyrighted in 1906. A card by E. Curtis showing a tiny Scotch maid was "copyrighted 1902 by Raphael Tuck & Sons Ltd., N. Y." Several others from the same year which picture each a quaint child drawn on an old fashioned slate.

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and a leap year Valentine of 1907 are also signed by E. Curtis. Tuck had sets called the "Leatherette" Series of Valentine cards No. 4 and No. 116. These are humorous with the message in dialect. Piled with the Valentine cards are also Tuck's "Snowflakes" Series No. 2902, and "The Trysting" No. 2904 which are lithographs picturing lovers.

Tuck's Valentine Post Card Series No. 10 "Love Missives," and No. 11 "Floral Missives" are very dainty and lovely with many flowers, hearts, and sweethearts embossed on a soft thin card with a coating of white on the design side. It is hard to know just how nearly complete any set is, for just when you think you have all of a set, one more card will pop up. All the cards of a series bear the same number. In Valentine Post Cards, Series 101 "Valentine Greetings," we have the slates again, though the children are more sweet and lovely. Series 105 "Valentine Greetings" has cupid, and a lacy design around the edge, on a linen finish card. "Gem Glosso" Valentine Series 173 (1912) is black and gold with a gelatin finish.

To us, the prize Tuck Valentines are the Buster Brown cards signed by Outcault. We have four copyrighted in 1903 by Raphael Tuck & Sons Co. Ltd., N. Y. Each of this set has a drawing of Mary Jane, or other children; the wording and Outcault's signature are in red. Two copyrighted in 1904 show a scroll against a dark background and the Honey Bear, Tige, Buster Brown, or others, and the famous Buster Brown resolutions. Valentine Series No. 112, also of Buster Brown and Mary Jane are better grade cards and lithographed. Two others (Probably 1907 or 1908) are almost alike: one is marked "Buster Brown" Post card and signed Outcault, the other is called New "Outcault" Series Valentine Postcards No. 7. This latter also has an outline sketch and message on the left half of the address side.

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LOUISE COLLINS

Box 228 — Tice, Florida

11x

There is also a "Little Nemo" Series No. 6 Copyright 1907 by the New York Herald but published by Tuck.

Among the unidentified Valentine cards are many lithographs of lovely little Dutch children, quaint old-fashioned ladies, and gallant gentlemen. The pictures are framed in hearts surrounded by flowers and embossed against silver or gold background. Some of the gold cards have a watery effect like Moire ribbon. On several, large gold hearts hang from a spray of flowers against a striped background.

Two lovely lithographed cards made in Germany show cupids shooting hearts from a cannon, and a cupid protecting a large red heart under an umbrella. These are highly embossed, as is also a 1907 card of blue that displays a lovely little cupid playing on a mandolin and seated on a crescent of forget-me-nots.

Rotograph Photocard (B 2737) copyright 1909 shows a sweet little girl looking through a heart cut in silk and surrounded by pansies. This is on Bromide paper and only faintly colored.

A Julius Bien and Co. card is a gelatin glaze over gold and pale green. It shows a beautiful child in poke bonnet on a heart shaped medallion. Davidson Bros. Pictorial Post Cards, Series 13, give us profusion of forget-me-nots, keys, rings, and printing in metallic inks. One unidentified card pictures Cupid driving an old fashioned automobile of white, with hearts on the radiator and banks of flowers over the lights. Two other cards have a birch bark finish and Japanese scenes in a heart-shaped inset.

B. W. 311 is an embossed lithograph of Dutch children. Two lovely old lithographs in bright colors, of hearts, flowers and doves, bear the Curteich initials. Langsdorf published beautiful embossed, gold moire effects. Some one published a Cupid Valentine Series No. 1, and Butterfly Series—both in pastel colors with gold outlines.

A set of cards with printing on the address side quite similar to the Detroit are extremely colorful, with backgrounds of exquisite, fine detail. E. Nash copyrighted lovely embossed cards in metallic effects and pastel colors. There are several cards each with a lovely hand supporting a dove against a bright red heart, and surrounded by snowballs, pansies, or violets.

B. S. published a quaint little card, a little boy on his knees to a timid little girl in high buttoned shoes, with full skirt and pantaloons. There are several of these all numbered alike (S 339).

ERIKA published fine embossed cards of children. Gibson Art Co. published hand-painted or lithographed Dutch children. Fred C. Lownsbury, copyrighted 1906, birds

under an umbrella, outlined in gold.

In 1907, Ramroth published a valentine in blue which was attached to a blue ribbon bow, with this verse:

"If your love for me
Be true
Send me back my
Bow of Blue."

Series 101, 182, and 183, all printed in Germany show on each three cupids playing with hearts. One group, completely foreign in print, and showing so many names for post card that one cannot be sure which country was the original source, are all lovely lithographs with delicate embossing and striking metallic trim. All of these were mailed in 1908 and 1909.

One card is completely airbrushed in metallic silver, gold and bronze. It is embossed, has an applique heart of red satin, and has a paper glued on the address side to give it smoothness. This was by the Illustrated Post Card Co. and bears the eagle and shield trade mark. We even found a Valentine among our leather cards. It contained, in addition to a heart, several lines of a song and several bars of music.

Many old post card Valentines are on thick cards with a smooth surface for addressing, and a side that is heavily embossed, and have flowers made of satin, velvet, or plush. Many have white satin appliques that are each the base for a lovely lithograph, or painting. These often have only the words, Made in Germany, or no marks at all.

A Winsch card of 1913 pictures graceful figures of Colonial Aristocrats. And last but not least, we discover four exquisite cards published by Ernest Nister London, for E. P. Dutton & Co., N. Y. Among them are Professor Cupid in a cap and gown of red; and the Knight of the Violet — Cupid posing as a child crusader in full armor, but with a violet leaf for a shield and a long-stemmed violet for a lance.

With the myriads of cards that are being made, and that have been made, it is never possible in the space of one article to cover even a single facet of so varied and interesting a hobby as post card collecting. We only hope we arouse your interest to the extent that you will help to save these lovely old Valentines from destruction, and preserve them for an example of the daintier graces of an older day to a generation which takes too little thought to the classic heritage of the past, and is in too great a hurry to devote the care and time required in designing and executing these dainty works of art. May we quote from one lovely old card:

"Of Love's fresh sunrise
Roofing one by one
Its clouds of gold,
A Triumph Arch to hold
Your Heart for me."

(CONTINUED ON PAGE 149)



By

FREIDA CLARK

PLAYING CARDS

Royalty On Playing Cards

Royalty on playing cards seems to have been originated by the New York Consolidated Company. In 1887 they manufactured a special lithographed issue for Queen Victoria's Golden Jubilee celebration, using a portrait of her at the time of her Coronation. This issue was made in navy blue and dark brown. There are probably very few copies existing other than the ones owned by the U. S. Playing Card Company and the Cincinnati Art Museum.

This is the only known issue of Queen Victoria made in America, though there were numerous issues released by the de La Rue Company in England. Prior to the portraits, there were other issues which were just as important and representative of their era.

A very lovely pastel monogrammed card with square corners and no indices was issued about 1840 to 1845 for Victoria Regina, with the initials V R. This may have been made by the card company as a gift to the young queen though it is just as probable they were ordered at her request. The initials are in the center and the V R is formed by the green and brown stems of flowers, which were yet sufficiently green to be pliable and shaped, with various buds and flowers sprouting from them. The initials are almost encircled by a large rose and spray with four large buds on the right side and another thickly flowered branch on the left and across the top. The background of the card is pink. This is a very dainty though colorful card.

The Prince of Wales, who was later King Edward VII, was not overlooked during this period. About 1860 a very modern card was issued for him—(top row—second card). This card has the design in gold on the white background, square corners and no indices. The court cards are full length figures. The back design has the crest of the Prince of Wales, the three plumes in the Crown, and the

motto on the ribbon "Ich Dien" (I serve) in each of the corners. The insignia or crest of the royal house of England appears in the center surrounded by the motto in the wide band of the Order of the Garter—"Honi Soit Qui Mal Y Pense" (evil be to him who evil thinks). Broken lines extend from around the outer lines of the motto to the edge of the irregular inner border, as rays. This card was made by Reynolds & Sons.

There may be other square corner royal issues, but at this time these two are the only ones generally known. Some time later there was another issue honoring the "THIRD BATTALION", "THE WELSH REGIMENT", which is under the command of the Prince of Wales. His crest of three plumes in the crown and his motto "Ich Dien" is in black in the center of the card with deep yellow background. Edward VII had endeared himself to the people long before he became King; since Queen Victoria went into seclusion on the death of her husband the Prince Consort, in 1861, the Prince had to assume her social duties and activities at public functions. This card had rounded corners and tiny indices and was made by the de La Rue Company, London. It seems to be in recognition of the Welsh Regiment, possibly one of his anniversaries as its leader, as the cards appear to be circa 1880 or 1885.

There was a much later issue for Queen Victoria, with her initials V R at the top of the card, one in each upper corner. (top row-4th card). Each letter has a red rose below it, flanking the crown which rests on the shield within the oval formed by the band bearing the motto of the Order of the Garter. In each of the lower corners is one or more shamrocks (for Ireland) and a thistle (for Scotland). This card has a royal blue background almost covered by gold foliage and lines, and a yellow outer

border. This issue does not seem to be very well known.

The Diamond Jubilee was the occasion for several attractive issues with Shield of England in the center surmounted by the Crown, and a shield of a Dominion in each corner. This card comes with different backgrounds and borders. One has a gold background and white outer border, another has a purple background with an orchid border and a third has a violet background and yellow outer. This last card has a different crown and a different crest in upper right corner, otherwise it is identical in design to the first two. All three cards have black background in the corners for the shields: The first two have very beautiful court cards, just as some of the Queen Victoria decks which bear her portrait. These court cards have the Royal Families who have reigned the longest period instead of the usual court figures. The third card has the regular court cards. Which was first issued is not known at this time. (2nd row, 3rd card—the fourth card is one of the Royal court cards). These are beautiful Court Cards and decks.

Queen Victoria was honored with her portrait on several issues, and one of the most familiar came in several different colors and shades. One has cobalt blue background in the corners and a dark beige background within the frame, while another has the same corners and but a light brown background within the frame. Another has brown background in corners and matching brown background in the oval. There are many other shade combinations in this design. Many of these decks have the Royal Court cards, though some have only the regular.

There are several issues of King George V and Queen Mary. One is a semi-profile of her while she was yet Princess Mary with a simple jewelled bandeau on her golden blonde hair. The blue and white clouded back-



Royalty on playing cards

ground of card has a light blue outer border, with a gold "M" in scroll in each corner. This card appears to be slightly more narrow than the Queen Victoria cards.

In 1935 for the Silver Jubilee there were many issues. One shows King George V and Queen Mary in carriage arriving for a "Reception at St. Paul's." This has a royal blue inner border with a silver outer border and trim. The mate to this card faces left and shows them in carriage arriving at the "Reception at Temple Bar" and has a maroon inner border, with the same silver outer. (See 2nd row, cards nos. 1 & 2). At the top of the card "1910-1935" with the "Reception at St. Paul's" in a panel just below on one and "Reception at Temple Bar" below on the other. This was a "Deluxe Edition", in a beautiful leather case.

The monogram GvR of King George V appears under his crown both in gold on a navy blue background, with three gold lines forming the inner border, in what appears

to be a personal card. Since the de La Rue Company sent a deck with his monogram as a gift to President Harding, which arrived the day of his death it is possible that this card was a gift to the King, though it may also have been his personal choice or a card in his honor. Many surmises can be made.

King George V was honored during his Silver Jubilee also by "Harrods The House of Quality" with a very beautiful card, which has royal blue background for the profile in gold, just as the profile which appears on the coins during his reign. A shaded pink to red and very light blue to medium blue scrolls fill the upper part of the card around the medallion. The lower part has the crest flanked by the rose of England and Wales, the shamrock of Eire and the thistle of Scotland, all on a gold background. The card has a white outer border.

The Prince of Wales, who renounced his throne had many issues for him including one not so well known (3rd row, 2nd card), which

was issued during the first World War for the National Relief Fund, 1914. This card has a navy blue background surrounding the band with this information, which encircles the crest of the Prince of Wales, the three plumes in the crown, and a crown atop the circle. The wide band around the circle is red with white lettering which reads "The Prince of Wales — National Relief Fund, 1914." The flag of England is on either side of the crown. Gold scrolls fill the space in lower part of frame. There is a wide red line which forms part of the inner border with leaves, the rose, thistle and shamrock repeated through it. This is the wide size as are the Queen Victoria cards.

A limited and almost unknown card is the black and white photo of Queen Elizabeth (wife of King George VI), with a bouquet of Roses in her arms as she is talking with Governor Mac Kinzie on the carpeted steps of an official building in Ottawa in 1938, during the visit of the King and Queen. There is a silver line and red edge outer. The mate to this may have a blue outer edge or it may be King George VI. This is the bridge size.

King George VI Presenting the New Colors to the 3rd Battalion Coldstream Guards-1950-1950, is portrayed on a card, with a wide royal blue outer border. The card shows the first guard having received the colors and the King in the act of handing them to the second guard. Both guards are in a kneeling position, with their drums on the ground between them and slightly to the back. The crowd viewing the event can be seen in the background.

The above card was a selection approved by the Worshipful Company of the Makers of Playing Cards for the year 1950 or 1951. The Ace of Spades will give the exact year as well as the Officers of the Company for that year. Each year they select the most outstanding design presented, usually for some historical event — and this card will be issued with their crest, which is the upraised arm holding aloft the Ace of Hearts, while the shield has each of the four aces, with the motto "Corde Omnes Recto Elati." The selection for 1935 was the pair of King George V and Queen Mary in their Carriage arriving at the Receptions.

Though England is royalty card conscious it is not the only country that issues cards with the portraits of its royalty. France has had many of the royalty appear on American cards — but this will be discussed another time. Denmark and Spain have issued some very attractive cards. Some time ago Spain issued a very attractive pair picturing King Ferdinand and Queen Isabella. The oval frames around the portraits which are in color, and the remainder of the space to the inner border is in gold lines and detail on a light creamy white. This is a very effective design. (3rd row, 3rd & 4th cards).

Denmark was very loyal to their

beloved king and queen, and it seemed a mutual feeling. The set of the king and queen commemorating their 25th anniversary — 1912-1937 — was made as a gift for the household and palace staff of employees. At present these are quite rare, but in a few generations there should be some emerging from old trunks and chests into the hands of collectors. The king has on his uniform which is a bright red coat and light blue trousers and the card has a red line in the inner border. The outer edge is white. The Queen has on a lovely low necked dress which appears to be ivory satin or silver cloth, and the inner border in this card is blue. Both of these have silver background, and are very rich looking as they should be. Another pair shows a three-quarter length portrait of him in this uniform, one with wide blue outer border and the other with wide red outer border. (See 4th row—1st and 4th cards).

These are only a few of the attractive cards portraying the men and women whose names at the head of their country have made or are now making history. This year when a new queen is crowned Queen Elizabeth II a new era will begin and there should be many beautiful issues commemorating the coronation of a much beloved ruler of a great realm. The alertness of the playing card collectors should add many new items, to the ever growing collection of royalty on playing cards.

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PLAYING CARDS

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POST CARDS

(CONTINUED FROM PAGE 146)

**POST CARD SHORTS, NEWS,
AND PREVIEWS**

1. An interesting letter from Mr. A. Scheuner of Sierra Madre, California, tells about his marvelous collection of Castle post cards. He reports: "If I have not mentioned it before, I want to say where my collection of about 2500 Castle cards, from every country of Europe, etc., went. Have been a member of the Castle and Heraldic Society of Switzerland almost from the very beginning 25 years ago.

"In fact, I have kept up a fairly regular correspondence with the founder and president, as well as with his son who is a noted artist and historical film producer. So I sent the entire collection, minus a few duplicates, along with my books, photos, and other material along that line to the headquarters of the Society in Zurich. — They have taken over the beautiful large castle of Rapperswil on Lake Zurich as headquarters and Museum of Heraldique and Castle Research. — A long letter from President Probst of the Castle Society stating that the card collection and books, etc., had arrived in good condition and that they were greatly pleased as a number of the cards were real documents of castles that disappeared in World War I or II."

Now from a much later letter: "I have had such letters of appreciation in regard to my 2500 castle collection, reposing now in Castle Rapperswil on Lake Zurich, that I am still on the hunt for such as I may not have had before. — Still have my large Indian and Costume collections intact."

May we add if all collectors had a reason for collecting cards, and a planned future home for their cards, the collecting would be so much more purposeful and unselfish.

2. From Mrs. Harlan A. Wood comes a card on the address side of which is printed a dance program for "Mrs. W. M. Mowrey's Class Party, Town Hall, Orange, Feb'y 27, 1906." The dances listed are waltz, two step, schottische, galop, caprice, and Portland fancy.
3. From a letter: "Exactly what do you mean by 'old post card views'? Do you mean views of different historic markings such as the home of Edgar Allan Poe?" Perhaps our grammar or our rhetoric are at fault, we really meant "old post cards of views," the Poe home we call a historic view.
4. We still contend that there is no sure way at the present to know what really is rare and what is not. "It is an odd thing that some cards that are common in one section are rare in another. I asked a friend in the West for a Clap saddle of a basket of cherries, and she told me that it was so common, I must have it. I didn't, and I never saw one in a post box," writes a friend in the East.
5. Did we dream it? Or did a little bird really tell us that what the Leighton No. 1 card really sells for is 10 cents?
6. It is always well to remember that choice post card views of today will be choice collectors items of tomorrow.
7. These cards are wanted. (This does not mean that the ones who want them think they are worth everything. They can probably be bought on some stand for 5¢; only we who want them do not live near any old card dealers, old book stores, art stores, etc.; and you who have them may have had them gathering dust until you are discouraged. And we that are dealers would need a number of them at about half price before we could offer them for sale). (An ad in HOBBIES would bring us together.)
- a. Marine Galerie cards — sets signed Ch. Rave — ships of all nations and all ages. The printing is all German. The card is not exceedingly fine but the pictures are exceedingly interesting. Numbers run as high as 278.
- b. Twelve sets of twelve cards each called "The Holy Scriptures in Pictures," designs by Robert Gernweber all relating to the life of Christ. We have not seen this group. Information about them would be welcome.
- c. American Oilettes made by Curtiuch.
- d. Tuck View cards No. 1 - No. 20. We have No. six and No. 22. They are quaint little miniature paintings grouped two or three in the upper left hand with space for writing. They are exquisite, quaint, and lovely. We do not want to sell them at all. They came in a box with several thousand very early cards for \$15.00. It could happen again. Now if we had the artist's original sketches in oil with his original signature, we might sing a different song.
8. The messages on old cards are interesting. We share a few with you: 1907, "Saw a Reproduction of one of your pictures today in 'Brush & Pencil.' Congratulations." 10-20-06, "If you want colored cards you must send same!" 1908, "I like your picture very much. You state you had expected me to be older. I had expected you to be younger. It seems that whenever you form an opinion of how a person looks, he or she will be just the opposite; and that is the way it has been with us. Many thanks for your picture."



My Toy Soldiers

By MONTGOMERY MULFORD



If collecting toy soldiers, as I do, doesn't lead you into military lore—then you are missing some interesting things. In a previous article in this series I told of the origin of certain regimental words such as dragoons, fusiliers, etc. Now let's get down to learning about parts of the uniform of the soldier.

Now and then, let me preface my remarks, there are advertisements in magazines which carry colored illustrations of military uniforms. Not long ago one such advertisement pictured a Scot of the Clan Leslie.

and emphasized the "tartan." What is the tartan?

The tartan is a woven cloth with lines or stripes of different colors which cross one another at right-angles. Curiously enough, the tartan didn't come from Scotland as many suppose—but from Egypt! So the historians say, adding that Roman nobility before Christ also wore tartans of their own peculiar designing. Only by the 13th century was the tartan recognized as the Scottish national dress; The distinctive Scots' kilt and trousers (trews) only originated after 1600.

Yet only 200 years ago it was a crime to wear the tartan in Scotland! Wearing it was a criminal offense—the punishment being seven years of hard labor in exile!

The tartan "was born" with the clans. The tartan came to symbolize the power of government-by-family. The tartan was a sort of cloth coat of arms, in Scotland. The tartan design "proclaimed" a man's family, home, district, and the leader.

In 1746 when Bonnie Prince Charles, at Culloden was defeated by the English, the government of Great Britain tried to abolish the tartan by decree, forbidding it to be worn except by the armed forces.

There is a story in almost every part of a soldier's uniform, past and present. If you collect toy soldiers—as I collect the imported miniatures,—with only the thought of massing them, then you lose out. But if you learn about the uniforms, the origin of regimental names, and so on, you have a store of knowledge which, when you talk about your soldiers, you give interesting background which draws attention!



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Miniatures In History

By ISOBEL GORDON

The youth of all countries always have been particularly pleased with gifts in miniature of the articles used in daily living, favorite sports, and pastimes.

We can imagine the delight with which the Prince of Saxony in 1572 received from his father a large hunt, complete with its huntsmen and hounds, stags, roe-bucks, wild boars, foxes, wolves, and hares; also included were horses, a mule and sledge. The little Princess was given a completely furnished miniature kitchen with 71 dishes, 40 meat plates, 100 other plates, 36 spoons, and 28 egg cups, all of which were made of tin.

In 1698 Christoph Weigel wrote of the small pieces made by the artists and craftsmen of his day, and he said the materials were "in part silver and are fashioned by gold and silver-smiths, in part of wood, which the common career of images and turner are wont to make, in part of alabaster, such a task is performed by the worker in alabaster. Others are moulded out of wax, and in particular many kinds of beasts and fowls are made of this, almost exactly like nature, with their rough skins drawn over them, or very prettily bedecked with feathers. Indeed, there is scarce a trade in which that which is usually made big may not often be seen copied on a small scale."

The possession of doll houses has been an unceasing joy to the feminine hearts of all times. One long ago instance was the Duchess Augusta Dorothea of Schwarzburg-Gotha who was renowned for her

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charming miniature houses. She persuaded every girl in the neighborhood, and any of those in the court who were nimble with their fingers, to take part in the creation of these little works of art. Two monks from Erfurt who were skilled in modelling in wax made the heads for the dolls. We find that between the years 1716 and 1721 there were produced at least twenty cabinets in dolls' house form, and these pictured the daily life of the royalty, all manner of pious scenes, and craftsmen at their work, so that we have in these productions an excellent record of the life of the time. One of the houses showed the princess at her toilette; on the floor below her was a curio room; below that a fair with booths, a puppet show, clowns, a quack doctor, and other figures including the town crier; beneath that was a soap refinery. In another house the princess was shown with a lady at table and waiting upon them were three servants in the grey, silver braided livery of the court. Below that there was shown a scene in the town with its market place and the Imperial posting-house, in which the arriving posts, couriers, and other members of the group were helped on their way. In the top story the wife of the post-master was depicted as she was receiving visitors, and in the next room her husband appeared to be making out his accounts. Below him there was a country wedding with its gay and picturesque figures.

Oberammergau was for some time the source of small and attractive models in wood. This industry was in close association with that of the carving of religious objects, crucifixes, and little wooden images. In 1681 the wood carvers were united into a carvers' guild, not the ordinary craftsman's union, for these men felt themselves true artists in their field. The miniatures which they made in large quantities were shipped all over the world, and even in the eighteenth century the Oberammergau merchants had representatives in St. Petersburg, Copenhagen, Gothenburg, Drontheim in Holland, and in Bremen, besides those which were distributed through Nuremberg.

Berchtesgaden also was an important center of the wooden toy industry. Wood carving was known there in the sixteenth century but it attained even greater renown in the seventeenth. Various objects made at that time were sawmills, Nuremberg dolls, dancing dolls, organ grind-

ers, mouse cages, coaches, rack wagons, chaises, drays with barrels, slaughtermen, and smithies. There was a revolving piece with four head of game, hunter, and a bird on a tree; a revolving table with chairs for seven people; tiny churches, nut-crackers, chess games, easter eggs, wheelbarrows, and many other homely articles. The Berchtesgaden toys were so popular in the eighteenth century that students at Munich and Freising organized fancy dress parties for which the Berchtesgaden toys served as models.

In the eighteenth and nineteenth centuries an amazing variety of miniature objects such as tiny jugs, spoons, and figures of animals made in glass by the workers in the Bavarian and Bohemian forests became extremely popular in spite of their fragility. Many of these still may be seen, and we find numerous types of glass vases, along with small glass birds and deer, and the tiny models of dogs are especially charming.

Other appealing objects fashioned in miniature in the nineteenth century were the paper picture galleries, churches, and theatres with their exquisitely ornamented backgrounds, paintings, and the infinite variety of small figures with their costumes of the period.

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Back Number Magazines

Gazeteer of 1834

By RAYMOND J. WALKER

The following notes on the various cities and towns of New Jersey 119 years ago are based upon the *Gazeteer of Thomas F. Gordon*, published by Daniel Fenton at Trenton, N. J., in 1834, as an appendix to Gordon's "History of New Jersey."

Trenton, the state capital, included the villages of Mill Hill, Bloomsbury, and Lambertton. Trenton proper contained 425 dwellings, thirteen taverns, and thirty stores, among which were three bookstores and 3 printing offices, each of which issued a weekly paper these being "The Union," "The True American," and "The New Jersey Gazeteer." There was also a public library established about the year 1750. The town was founded a few years prior to 1720, by William Trent, an enterprising trader. The site of Trenton, before it bore Trent's name was called Littleworth.

Newark was then the principal town of the State. There were 1712 dwellings, 1518 were wooden and 194 of stone or brick. There were sixteen manufacturers of saddlery and harness which employed 272 hands. Ten carriage manufacturers employed 779 workmen. Eighteen shoe manufacturers employed 1075. Nine hat manufacturers employed 487 hands. Thirteen tanneries employed 103 hands.

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In addition to these there were two soap and candle manufactories; seven iron and brass foundries; two foundries for making malleable iron; two coach spring factories; five tin, sheet iron, and stove factories; one hardware manufactory, and two patent leather manufactories. Besides these there were 350 tailors, 140 carpenters, twenty-six sash and blind makers, 100 masons, sixty cabinet makers, fifty-one coach lace weavers, twenty-five chairmakers, forty-two trunkmakers, nine looking glass manufacturers, twelve stone and marble cutters, ten iron turners, fifty jewellers and many other handicraft men. There were also two breweries, two grist mills, one extensive steam saw mill, five saw mills driven by horses, one distillery, two rope walks, one pottery, and two dyeing establishments. Four printing offices employed thirty-two hands and issued three weekly and one daily newspaper. The banks included "The Newark Banking and Insurance Company," "The State Bank at Newark," and "The Mechanics Bank at Newark."

New Brunswick, the seat of Middlesex county, at the close of the 17th century was a wooded wilderness known as "Prigmore's Swamp." The first resident was the keeper of the ferry on the post road, one Daniel Cooper. Later this was called Indian's Ferry. The present city was incorporated in 1784. In 1734, the town had between five and 6000 inhabitants, 750 dwellings, 120 large stores (including twelve extensive grain stores), twenty taverns, twelve practicing attorneys, and eight physicians. The two banks were "The State Bank" and "The New Brunswick Bank."

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Paterson, the thriving manufacturing town of a century ago, was one of the creations of the genius of Alexander Hamilton. At that time the present seat of Passaic county lay partly in Bergen and partly in Essex counties. There were 765 dwellings including stores, etc. The population included 4515 males and 4570 females, including 250 colored persons. There were, at that time, twelve blacksmiths; thirty-four shoemakers; thirteen tailors; nine milliners; three bookstores; one bindery; one circulating library of 1300 volumes; one bank, "The People's Bank of Paterson"; ten physician's; six licensed attorneys; three masters in chancery; five notaries; three judges of county courts; ten justices of the peace; two printing offices publishing two weekly papers: "The Paterson Intelligencer" and "The Paterson Courier"; ten licensed taverns; forty grocery and provision stores; fifty-one grog shops; one dry good, hardware, crockery, and grocery store; two dry good and crockery stores; fourteen fancy dry good stores; two hardware stores; one fancy chair store; one fancy chair and looking glass store; one apothecary and paint store; four medicine stores; five shoe stores; one corset, millinery, and fancy store; two hat stores; one hatter employing four hands; one poor house (21 paupers); two breweries; one file cutter; one girth manufacturer with four looms; one reed maker; four bakeries; two carpet weavers;

One manufactory of fine ingrained carpets, employing seven looms and twelve hands; one gun and locksmith; two coopers employing eleven hands; one sizing establishment; three dyeing establishments; one umbrella maker; one chair bottom; two tobacconists employing eleven hands; two watchmakers, jewellers, and silversmiths; four cabinet makers (thirty-five hands); one candle and two soap factories; two barbers; three lottery offices; one tanner and currier (thirty-three vats, nine hands); four painters and glaziers (twenty-two hands) one counterpane weaver; one marble yard (six hands); one freestone yard (five hands); seven slaughter houses and nine butchers; seven wheelwrights and nineteen hands; two saddle and harnessmakers, and trimmers (ten hands); eight confectionery and toy shops; two copper, tin, and sheet iron manufactories (twenty-four hands); one museum fitted up with taste; one hoe factory (four hands); one sashmaker (two hands); four public engines for extinguishing fires, and seven private ones—two moveable and five attached to the factories; fifteen master carpenters, employing 122 hands; eight master masons, employing 174 hands; one public dispensary incorporated by act of the legislature. These were but minor employments for there was a saw mill, with two saw carriages and two saws; one grist mill with two run of stones; four turning and bobbin factories, employing forty-three

hands; two bleaching establishments (eighteen hands); five millwright establishments (fifty-nine hands);

One manufactory of cotton wadding; four machine factories (404 hands); the works of Godwin, Clark & Co., and of Rogers, Ketchum, and Grosvenor, had two extensive brass and iron foundries; twenty manufactories of cotton in which were 40,501 spindles (1646 hands); The Phenix Manufacturing Co., in addition to their cotton establishment, had 1616 spindles employed in spinning flax. In the cotton establishment of John Colt, Esq., were manufactured in 1831, 460,000 yards of cotton duck. A sattinet factory, with dyeing establishment annexed (seventy-five hands); and two button factories employing twenty-eight and twenty hands respectively. The raw material consumed in Paterson in 1832 was:

Cotton	3,360,272 lbs.
Flax	493,000 lbs.
Wool	105,000 lbs.

Jersey City had 200 dwellings and about 1500 inhabitants. It was the home of "The Morris Canal Banking Company"; twenty licensed stores; five taverns, a public garden: "The Thatched Cottage Garden"; a windmill, an extensive pottery, at which large quantities of Delftware were made, "in form and finish scarce inferior to the best Liverpool ware"; a flint glass manufactory (eighty to 100 hands).

Elizabethtown, now Elizabeth, was named for Lady Elizabeth Carteret. A century ago there was not a distillery in the township. There was one bank: "The State Bank of Elizabeth"; there were five taverns in the town and two at the Point; nine stores; one book store; two boarding schools for girls (100 pupils); one classical boarding school for boys (forty boarders); two public libraries, one religious, the other miscellaneous; one printing office publishing: "The New Jersey Journal"; one oil mill; a large grist and saw mill; two large saw mills for cutting mahogany, with circular saws for veneers; two large oilcloth manufactories, belonging to the same company; two earthenware and stoneware potteries; a flax works, which broke and dressed two tons per day and which was driven by steam; a rope, twine, and cotton bagging factory (twenty hands); two tin, sheet iron, and stove factories; one clock manufactory; one shears manufactory; two carriage makers; two tanners; and one iron foundry connected with a steam engine factory; one machine shop, worked by steam, and one book bindery.

The foregoing survey of six New Jersey towns shows that great increases in manufactures and population were made in the following years in spite of many panics and four major wars. The old, small shop, with its little group of expert handcraft men is probably gone forever but will the machine age reduce the number of workmen by the year 2034?

U. S. ORDNANCE HISTORY

(CONTINUED FROM PAGE 141)

few seconds. Springs, bolts, and catches are not used in this rifle, but the ends required are attained by the careful adjustment and excellent finish of the several parts, which work with mathematical precision, and give it the solidity of a mass of steel, which is not affected by any strain to which it can be exposed.

The ammunition is contained in a metallic cartridge, having an aperture in the base through which the fire is communicated from the cap. These cartridges are so constructed that when charged, by means of a very simple implement which accompanies every gun, the ball is not only of necessity exact in its position, but is held, without compressing the cartridge (as is done in the self-exploding cartridges) simply by being fitted to it, so firmly that it cannot be moved after being placed in the chamber (which is enough larger than the caliber to admit of the presence of the cartridge), in any direction except with a perfectly true delivery through the caliber. The cartridges can be used over and over again for an indefinite period, being loaded by the gunner himself. There is also an arrangement for using loose ammunition, the ball being first inserted at the breech, and followed by a cartridge or charger, which is simply filled from the flask at each shot. By a recent improvement the empty cartridge after firing is started from its place by the act of raising the breech for reloading, so that it may easily be withdrawn. The Maynard primer, used in connection with this rifle, and invented for it by Dr. Maynard, consists of a narrow strip of varnished paper of double thickness, having deposits of fulminating powder in cells between the two, at equal distances apart. Each strip contains three dozen of these cells, equivalent to the same number of caps. The strip is coiled in a magazine concealed beneath the lock-plate, and brought up by the motion of a wheel in the act of cocking, so as to bring a cell directly upon the top of the nipple. The fall of the hammer explodes it and at the same time cuts off the paper behind, so that it is not seen again till the gun is again cocked. Mr. Cleveland, after long experience, prefers the smaller sized barrel (35/100 inch caliber) to the larger, which is of half inch caliber, as being better adapted to its charge.

He says of this smaller caliber, "In accuracy and force I have never seen it surpassed by any gun fit for field service." We subjoin two cuts of this rifle, one showing it loaded, cocked, and the back sight raised; the other in position to receive the cartridge, and with the magazine opened, showing the primer.

The SMITH'S patent breech-loading rifle, manufactured by Poultnay & Trimble of Baltimore, is another very simple, yet accurate and effective rifle. The cuts show its construction

as completely as any description. There is nothing about it which can get out of order. Its range is 2000 yards or more, and it can be fired ten times a minute. The cartridge used for this rifle is a metallic one, but the case collapses after firing, and can be withdrawn by a single motion of the finger. It has not the fulminating powder, but uses an ordinary percussion cap.

The BURNSIDE rifle belongs to the same class. It is now manufactured by the Burnside Rifle Co., in Providence, and is a breech-loader, having a breech-piece or wrought iron morticed to receive the chamber and movable breech-pin. The upper end of this breech-piece is screwed to the lower end of the barrel, which is of cast-steel and rifled with a gain-twist. The opening and closing the guard and its attachments are analogous to those of opening and closing a door by a thumb-latch and catch. The cartridge is similar to that of the Smith rifle; but by a slight peculiarity in its construction, and that of the chamber and perforated platinum case which fits to it, it is water and air-tight when loaded. It is fired with a common percussion cap.

Of the rifles using the self-exploding metallic cartridge, two only have much reputation, among those which are not repeating guns, and must be recharged for every shot. These are F. Wesson's and Ballard's. The Wesson rifle is light, the 24-inch barrel weighing only six pounds, and the 28 and 34 inch barrels not over seven and eight pounds respectively. Dr. I. J. Wetherbee, of Boston, an experienced and skilful shot, gives the result of extensive trials of this rifle with others, and gives it the preference over all others in accuracy, penetration, and range, and thinks it equal in rapidity of firing to most others. The 28- and 34-inch barrels he regards as preferable to the 24-inch. At the Massachusetts State Trial of breech-loading arms at Readville, the Wesson rifle placed twenty successive shots in the target at 200 yards, and fifty shots were fired from it in less than five minutes.

(TO BE CONTINUED)

AUTOGRAPHS

(CONTINUED FROM PAGE 132)

been seriously ill for the past three months, he made the effort to write his name for you. It is a pretty shaky signature but I can assure you it is authentic. With all good wishes to you—Sincerely, Florence Williams.'

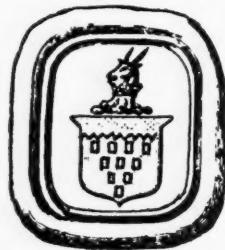
"The secret of my admiration for Dr. Williams lies in that note. Not many famous people would have sent out their autograph while sick. I will treasure this autograph above all the rest because, although Dr. Williams was very ill and could hardly write his signature, he did it anyhow so as not to disappoint me.

"Sincerely,
JERRY ARNHOLT,
"Chadron, Nebraska."

"At the Sign of the Crest"

GORTON Coat-of-Arms

By HAZEL KRAFT EILERS



Seal of Richard Gorton
(son of Thomas Gorton of Salford)

He beareth for Arms: Gules ten billets or, a chief indented of the last. Crest: A goat's head erased argent ducally gorged or.

The above description of the Gorton Armorial Bearing is registered by the Committee on Heraldry of the New England Historic Genealogical Society, in the "Roll of Arms" for Samuel Gorton of Portsmouth and Warwick, Rhode Island.

Translated into non-Heraldic terms: A red (gules) shield, on which are charged in the lower two thirds, ten gold (or) rectangular figures called billets. The upper one-third is a band, or chief, of gold ("of the last" color named). This chief has a zig-zag (indented) edge or division line. The crest is silver (argent) goat's head, as torn violently from the body (erased). The goat's head has a gold (or) collar represented by the ducal coronet (dually gorged).

The oblong figures called billets are representative of letters folded for transmission. "The first bearer was a man who obtained credence, knowledge, and faith in his words and deeds, and who was secret in his affairs."

The chief is one of nine so-called Honourable Ordinaries, straight sided figures one-third the width of the shield, first symbols used to identify men who were encased in armour. The chief occupies the upper one-third of the shield and is the most important of these Honourable Ordinaries; and any symbols that may be charged upon it have greater significance than those in the base of the shield. The chief is emblematical of rank, dignity, authority and dominion.

The indented division line symbolizes seamanship.

The goat indicates a martial man who wins a victory through policy rather than valour. In the words of an ancient writer: "it may befall one that is willing to fare hard, so he may be in high employment honoured."

The ducal coronet which shows three strawberry leaves is not to be confused with the duke's crown showing five. The coronet denotes some service in the royal court, such as secretary or host to the duke.

Colors are representative of the personal characteristics of the original bearer and are granted only if he be worthy. Red signifies courage and magnanimity; gold, generosity and elevation of mind; silver, sincerity and peace.

The illustration above may be found in Vol. 1, p. 379 of *Miscellanea Genealogica et Heraldica*. Gold is represented by dots; red by vertical lines; and silver is plain.

Samuel Gorton, founder of the American sect of Gortonites, was a zealous religionist; founder of Warwick, R. I., and president of Rhode Island under the patent of 1644. He was born about 1592 in the town of Gorton, Lancashire (now incorporated within the city of Manchester).

In his published writings he signed himself "Gent", and stated that his "family was not known in the Heraldry of England." G. Andrews Moriarty, Jr. made a study of the English ancestry of Samuel Gorton, and in the New England Historical and Genealogical Register, Vol 82, he gives the probable ancestry of Samuel. All circumstances combined to make the tracing of this pedigree a difficult one "owing to the late date for the beginning of the Manchester register, and the fact that the Gortons had apparently been long settled in the vicinity, and the paucity of wills."

The facts summed up by Mr. Moriarty appear to be that "an ancient family with some pretensions of gentility, was settled in and about Gorton and the neighbor parish of Atherton as early as 1332, but that by the latter half of the 16th century the race had multiplied and the members of the family settled at Gorton had sunk to the position of small tenant farmers."

Samuel Gorton was well educated

having received a classical education by private tutors, was a fine linguist, and a student of the law. The latter fact caused him considerable trouble because he thoroughly understood his own and the people's rights and he fought all his life for what he considered proper. He was appalled when he arrived in Massachusetts and found the government in the hands of only a few, while the old established English law, for which he had great respect, was ignored.

He served an apprenticeship in London, became a clothier and married Mary Maplett, the daughter of a well-to-do shoe merchant. Mary's brother was "one of the Physitions in extraordinary to King Charles the 2d"; and her father is labeled variously as "clerk", "Haberdasher" and "shoe merchant". Mary Maplett was a lady of education and refinement, and later when settled in Plymouth it was said of her: "she was as tenderly brought up as any man's wife in town."

Fearing religious persecution, Samuel closed out his business in London and sailed for Boston, Mass., in 1636 with his wife, his eldest son Samuel, then six years of age, and one or more other children.

It was a surprise to him, and to many others who, like him, had come to New England to enjoy the liberty of worship and to escape persecution, to find upon landing here that the new rulers had established over the new colony a new church government as austere as the old one from which they had departed. Also, to maintain it, they admitted as citizens only such as could qualify for the new church. Every person not holding to the new rulers' opinion was disfranchised of all privileges of a citizen. The free-man's oath had been changed under Gov. Endicott from the government of King Charles to the government of Massachusetts, and was required to be given to every man above the age of sixteen with the penalty of his being punished, and his land, if he had any, confiscated in case of his refusal to take it.

I insert this bit concerning "freeman" as the question is often asked as to what is meant. Many times this is the only definite date that can be located concerning an individual, and, of course, established his place of residence.

There was only one church and every freeman must be a member of

it and hold its doctrines which were regulated by the civil government. Anyone who differed from that faith and endeavored to maintain the difference was open to the charge of sedition. Samuel Gorton soon found that the liberty he sought was not in Massachusetts. He was bitterly opposed by Gov. Bradford and he and his family were banished from Plymouth during a bitter New England blizzard. Savage sloughs him off by saying "he was a most active religious disturber of several places." He was constantly involved in religious disputes. In Newport he was publicly whipped for insulting the clergy and magistrates. In 1643 he bought land from the Narraganset Indians at Shawomet where he was joined by a number of his followers. The government of Massachusetts sent soldiers out from Boston to take Gorton and all his settlers prisoners. He also served a term of imprisonment for heresy at Charleston after which he was ejected from that colony.

He returned to England and in 1646 he published a tract (reprinted in 1835) giving an account of his grievances against the Massachusetts government. In 1648 he returned to New England with a letter of protection from the Earl of Warwick. He joined his former companions at Shawomet, which he named Warwick in honor of the Earl, and remained there in peace until his death thirty years later.

There are many accounts of the life of Samuel Gorton, but "A Defense of Samuel Gorton", printed in the Rhode Island Historical Tracts, Vol. 17, seems to combine almost everything I found in print concerning the man.

He had nine children, including a daughter named Maher who married Daniel Cole. I thought that was an odd name until I found it was only an abbreviation. Her full name was Mahershalalhashbaz—a real "hall runner".

His other six daughters married as follows: Mary to Peter Greene and secondly, John Sanford; Sarah to William Mace; Ann to John Warner; Elizabeth to John Crandall; and Susanna to Benjamin Barton.

Samuel Gorton and two of his three sons, Samuel Jr. and Benjamin, are listed in the 1922 Society of Colonial Wars Lineage Book. Samuel Gorton, Jr. acted as interpreter in negotiations with the Indians and was a member of the Court Martial held at Newport for the trial of Indian captives who had been engaged in

King Philip's War. He married Susannah, daughter of William and Hannah (Wickes) Burton.

About 1685 Samuel, Jr. built a house later known as the Gov. Greene house in Warwick. Here he probably lived until he had sold the estate to Samuel Greene, son of Dep. Gov. John Greene, who married the daughter of Benjamin Gorton, brother of Samuel, Jr. The house is historic. Here lived two Governors, William Greene, father and son, and during the Revolution the house became headquarters for the Governor's council and was often visited by Washington, Franklin, Gen. Greene, Lafayette, Rochambeau and others. In the west room Gen. Nathaniel Greene and Catharine Littlefield were married by Elder John Gorton in 1774.

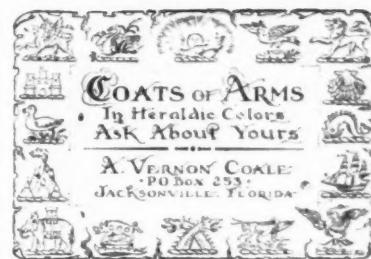
Benjamin Gorton married Sarah, daughter of Richard and Mary Cader, and had five daughters and two sons. One daughter, Maplet, given her grandmother's surname, married Thomas Remington, Jr. of Warwick, R. I. The Remingtons are also of established armigerous stock.

John Gorton married Margaret Weedon (Wheaton) and they were the grandparents of Othniel Gorton, a prominent jurist, very active during the Revolution.

From this Gorton line descended Gov. Nathaniel Greene, Senator Lippelt, Bishop Potter of New York, Julia Ward Howe, Marion Crawford, Collis P. Huntington, and many others of note.

Savage's Genealogical Dictionary mentions a John Gorton of Roxbury (died 1676) and a Thomas Gorton of Portsmouth, Rhode Island, freeman 1655—but if there is a connection between these Gortons and the line of Samuel, I am not aware of it.

Two brothers, James and John Gorton, settled in Lancaster Co., Virginia about 1738. This line came from Co. Down, Ireland and claims an entirely different Coat-of-Arms.



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Lore on the Origin of Fire

By D. TUDOR HARRELL

(Continued from the January Issue)

Still another legend is that once there was a Woodpecker, chief of the Wolves, who had a slave named Kwatiyat, who had fire in his house. One day the Mowatcath tribe had a meeting as they heard there was a ceremony to take place in the Woodpecker's house. Woodpecker had sharp sticks placed on the floor near the door so that the people couldn't run away without hurting their feet. Chief Enewayak asked who would get the fire and Deer volunteered. Then the Chief took some hair-oil in a seaweed bottle and told him to take it and a comb and a piece of wood with him. When the Wolves pursued him after he had the fire, he was to throw a stone back of him and there would rise a mountain. When they came close again, the comb would become thick bushes, and lastly when they got close he was to throw the hair-oil down and it would become a large lake. He was to run until he saw Periwinkle shell on the road, then give him the fire, and run on. He tied soft cedar bark to Deer's haunches and told him to dance around the fire. After a while Deer was to ask for fresh air from the smoke hole and sing in the middle of it and touch the fire. Then he was to jump through the smoke hole. Deer put hard black stones on his feet so as not to hurt them and they started.

Deer was in front dancing as they came to Woodpecker's house. Woodpecker had told his daughter not to let them in for he suspected they had come to steal the fire, but she persuaded him and told him she would keep close watch and keep Deer away from the fire. When Deer asked for air, the Woodpecker agreed to open the smoke hole as he did not think Deer could jump so high. Deer continued to dance around the fire until the cedar wood burned then gave a great leap clear through the smoke hole. As they chased him, he remembered the small stone and it turned into a mountain, the comb turned to thick bushes, and the hair oil into a lake.

Then Deer saw Periwinkle and gave him some fire. When the Wolves came they asked him which way Deer went but Periwinkle could not answer and the fire was saved.

Another version is that the fire which Deer stole was carried off in the bunches of red cedar bark which the Chief had tied to his elbows.

In New South Wales there is a legend that the earth was peopled

by a race known as the Bookoomuni who were eventually turned into animals, and were sole possessors of the fire. One of them was Koorambin, a water-rat, and another Pandawinda, a codfish. The secret was guarded in an open space among the reed beds of the Meurray River. One day Kari-gari or Hawk discovered the two cooking mussels and flew very high causing a high wind to blow and scatter the fire in every direction so the reed beds caught fire. (A. L. P. Cameron, 1885).

The natives of Nukufetau or De-Peyster's Island in the Pacific claim that man discovered fire by seeing smoke rising from friction caused by two crossed branches blowing in the wind.

On an island near the mainland of New Guinea lived a woman named Sarkar, who possessed fire between the finger and thumb of her right hand. One day people saw smoke rising from the island where she lived and decided to investigate. They changed themselves into animals, a rat, lizard and snake. The high tide caused the rat to give up, but the long-necked lizard made the island. Going up to the woman in the form of a man, he asked her for fire. She told him she had none, but when he pretended later to sleep, he observed her kindle fire with her hand, the right one. Next morning as he was leaving he offered to shake her hand and she gave the left. Then he asked for the right one and whipped out a knife and severed it. When he arrived home he was successful in making fire. Some trees saw him and took some of it.

Ancestors of the Omaha Indians found an elm root, dried it and dug a hole in it, rubbing until it burst into flame.

Among the Oraons of Choga Nagpur, India, in the village of Haril, when a tree was struck by lightning and set on fire, it was decided that since God had sent them real fire, all fires in the village would be put out, and the heaven-sent fire taken and preserved for all purposes. This was done. These people had long known about fire, producing it by the fire-drill, or with two pieces of wood.

The Paom Pomo Indians of California believed that lightning was the source of fire and deposited a spark in the wood.

Record is found of Prometheus bringing fire by lighting a torch at the Sun's fiery wheel.

Queensland has many legends pertaining to the origin of fire. In the northern part the natives associate fire with the little bird with a red mark over his tail. The Cape Grafton aborigines on the Eastern coast believe there was no such thing as fire on earth, so Binjir-Binjir, a small wren with a red back, went up in the sky to get some. He succeeded in hiding some under his tail. When he returned he did not admit having it, but showed them how to get fire from various kinds of wood. The bird was the scrub-bird which inhabit the Australian forests. (Walter E. Roth, 1903)

Another tribe claim they went west to the setting sun, and just as it was sinking chipped off a piece and brought it back.

The Sioux and other Indians along the Mississippi River had a tradition that a great flood drowned all the inhabitants of the earth, except one man and one woman. They took refuge on a high mountain. A white raven was sent by the Master of Life to bring them fire, but he tarried on the way and allowed the fire to go out. When he returned to Heaven for more, the Great Spirit drove him away and punished him by turning his feathers black. The Great Spirit then sent the little gray bird and for his work he received two little black bars on the sides of his eyes. These Indians imitate this bird by painting two black bars on each side of their eyes.

The Seman of the Malay Peninsula believe the coconut monkey stole the fire from the Supreme Being who lives in the sky and makes Thunder, and ignited the savannah grass.

Buriats of Siberia claim the swallow stole fire from the Tengri, who is the sky, and brought it down. Tengri was angry and shot at the bird with an arrow that pierced his tail, and that is the reason the swallow's tail is cleft in two.

Sia Indians of New Mexico say they procured fire from the coyote who stole it from the spider who lived in an underground house, and who had set a snake, a cougar, and a bear to guard it.

Another Sia legend is that the Spider, creator of man and animals, used to make fire in his underground house by rubbing a sharp pointed stone on a round flat one.

The legend of the Tolowa Indians of California is similar to that of the Mississippi Valley Indians, where a man and woman were saved by climbing a high mountain. When the water went down they looked at the moon. The Spider Indians and the Snake Indians decided to steal fire from the moon and wove a gossamer balloon and fastened it to the earth by a long rope. In time they reached her, but the Moon Indians thought they had come to gamble and started a game. While they sat at the fire, a Snake Indian who had climbed the long rope attached to the balloon, arrived and darted through the fire

(CONTINUED ON PAGE 161)

NATURAL HISTORY



ANCESTORS OF THE SNAKE

The ancestors of snakes had legs. There is evidence in their anatomy that they are descended from four-legged land animals, says Dr. Alfred Leutscher, of the British Museum of Natural History, in the Annual Report of the Smithsonian Institution just published.

This is found especially, he points out, in certain bones near the base of the tail of one of the largest living snakes, the python, which is the most primitive of serpents and presumably nearest to the hypothetical ancestor. But the snake remains an enigma of evolution. Through the ages it has done about as good a job as was possible of getting rid of its legs, which would be a hindrance to its peculiar ways of life. It has no more legs now than a worm, which never had any.

The serpent, Dr. Leutscher points out, is not very ancient, as animal types go. Without doubt it stems from the Cretaceous geological per-

iod, about 100,000,000 years ago, when the great dinosaurs were the earth's dominant animals. But there are no undoubted fossils of snakes from the dinosaur days. The first snake-like creature known is represented by fossils from the Eocene, or "dawn," age in North America. These were quite lizard-like in bone structure. These lived about fifty million years ago, when mammals were developing on earth. Rocks in Germany laid down about twenty million years later yield fossils of true snakes of the generalized viper family. Sometime later come fossils of snake giants from Egypt. Some of these probably were 60 feet long.

But, Dr. Leutscher points out, all these were real snakes with no traces of external limbs. The ancestor seems lost forever, because snake skeletons are brittle and delicate and do not fossilize easily. Only superficially, he says, is the snake like a worm, which belongs to a considerably lower stratum of animal life. Unlike the snake, the true worm has no bony jaws, tongue, or well-developed eyes, and lacks any sort of backbone.

Having discarded legs, serpents evolved means of locomotion suitable to their ways of life. This has sometimes been described as "walking on the ribs," but consists of a highly intricate coordination of ribs and muscles and can be compared better, Dr. Leutscher says, to "rowing a boat." Most snakes have developed the capacity to climb and, in a certain sense, some tree snakes "fly," or glide through the air by flattening bodies.

The life of the serpent, he says, is a matter of compensations for what it has lost. He continues:

"It cannot masticate its food, so it swallows it whole. It can put a

healthy human appetite to shame, yet it can, if forced to, starve for over a year. Limbs as such are missing, so it walks on its ribs, swims and grips with its tail, and climbs on its scales. The outer skin does not grow, so from time to time it is peeled off neatly, even to the scales over the eyes. Taste is poor, but this is compensated for by a strong sense of smell, in which the harmless tongue assists by catching the smell particles from the air. In hearing it is proverbially deaf, but may receive ample warning of danger from vibrations through solid objects, which reach its sensitive skin more swiftly than sound can travel through air."

A "DUCK FROG"

A "duck-frog," designated as a hitherto undescribed species, has been added to the zoological collections of the Smithsonian Institution. One of the characteristics of this animal is that it "quacks" like a duck. It is a gregarious little frog found particularly in the outskirts of Rio de Janeiro, Brazil. It may have a considerably larger range.

The new species which has been given the name *Hyla similis* has recently been described in the Journal of the Washington Academy of Sciences by Dr. Doris M. Cochran, associate curator of reptiles and amphibians in the U. S. National Museum. This new frog, says Dr. Cochran, who has been studying Brazilian frogs for several years, has the habit of swarming — on one occasion hundreds were found in a single tree. "The voice of the adult is a high-pitched 'crack-crack-crack,' sounding somewhat like that of a duck."

Breeding takes place in March and April. The tadpoles transform very rapidly, taking only 20 to 30 days to change into frogs, but they are rather delicate, as they die from the effects of too much sun if the water in which they live is not deep enough."

SHELLS

THREE COLORFUL Abalone shells, post paid \$1.45, postal order. Request list. — Aldrich-Museum, Balboa, Calif. d12069

TWO NOTABLE Shell Books: "East Coast Marine Shells" (4th Edition, \$6. "World-Wide Sea Shells", \$4.50 postpaid; thousand illustrations in each; suitable beginners and advanced students; sample pages free. Address Author. — Maxwell Smith, Windermere, Fla. ap60211

BUTTERFLIES

TROPICAL BUTTERFLIES: 12 brilliant specimens, some rare, \$4. — A. Edwards, 927 25th Street, Santa Monica, Calif. my6215

20,000 TROPICAL butterflies, 12 for \$2. including catalog. — Ben Karp, 3148 Foot-hill Blvd., La Crescenta, Calif. my128271

SHELL CATALOGUE

The only book of the kind in the world. 1225 illustrations covering Florida, West Coast and Foreign shells, with descriptions and prices. Keep posted. You save the price of the book on a single shell. Only \$2 prepaid.

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2515 Second Ave. N., St. Petersburg 3, Fla. tfe

NATURE IN COLOR

Full color 2x2" identified slides. Insects, minerals, geology, wildflowers, trees, garden flowers, named cloud forms, wildlife, western deserts, forests and mountains. Lists free. Purchasers receive informative literature.

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POLISHED GEM MATERIALS

Beautiful polished slabs, fine pet. wood paper weights, nice transparencies, rare gems in cabs or faceted stones. Nice identified wood set polished.

MINERAL BOOKS

Gem Lore, Geologies, Lapidary manuals, mineralogies, mineral guides, free lists for postcard. Minerals, crystals, gems, polishing machine, supplies.

PACIFIC MUSEUM

Shell Beach, California
tx

SEA SHELL SPECIMENS, and natural history books on all subjects. Free lists. — John Q. Burch, 1584 West Vernon Avenue, Los Angeles 62, Calif. d128671



New Year's Ode

California—

I'm looking forward to '53, when HOBBIES again will come to me. That's why I'm sending in my fee, to insure next year's delivery. I wouldn't really want to be, without that Magazine, you see, because each month it brings to me, one who lives—in my memory: Mr. Lightner.

—J. E. Drake

He Would Be Pleased With the Loyalty of Our Readers, Too

Mississippi—It is always with pleasure that I renew my subscription to HOBBIES. With every passing year your publication becomes more interesting and valuable to me as a collector and dealer. I wish to take advantage of this opportunity to congratulate you for the continued growth and development of your magazine. Mr. Lightner, your former Editor-in-Chief, would be well pleased with the perpetuation of his work so ably and well carried on by the present staff, according to his highest traditions, benefitting dealers and public alike. You have my very best wishes for continued success.—Irma J. Kenney.

Helpful

California—I have been away for some time but as the current issue has just arrived I see that my subscription is due at once. Kindly find my enclosed check for I do not want to miss a single issue. We find it very helpful in our shop — of antiques and lovely old Chinese items.—Mrs. Hazel Joy.

Good Returns

South Carolina—Results are good and for every dollar I spend with HOBBIES I get back ten in business.—Herman A. Schindler.

A Favorite

Nebraska—Enclosed find my renewal to HOBBIES. I always give myself one Christmas present, which is one of my favorite gifts!—Mrs. W. R. Gibson.

Our Mutual Friend

Indiana—We've come to appreciate all the many things of interest and value in and about our place since a friend lent us a copy of her HOBBIES. Enclosed is a check for our subscription. We're looking forward to receiving our own copies now.—Betty B. Swoverland.

Enlightening

Missouri—I have taken HOBBIES for a year and just couldn't think of being without it, as it is most enlightening.—Mrs. Wm. F. Seip.

Makes Friends

Vermont—I want to tell you how pleased I am with HOBBIES. Have found a number of friends and am getting along fine with my hobby.—Philip E. Hatch.

You're Right

Leicester, England—I would not miss your magazine for anything and must say I do good business and correspond with pleasant and honorable people. It says a lot for your standards.—James A. Morrison.

Indian Relic Fan

Missouri—Enclosed please find remittance for a year's subscription. I might add that I think your magazine is tops! It really covers the subject of Indian relics better than any other magazine published! Keep up the good work! —Wiley D. Hayes.

—:-

Beauty Lives On

California—Thanks for renewal reminder. Could never do without HOBBIES—it's like balm to a weary soul in these hectic days—a source of sheer joy always.—Ruth A. McC Carson.

—:-

Thank You

Missouri—Thanks for all the nice business. I give full credit to your wonderful HOBBIES staff.—Stella L. Shreve.

—:-

Easy Christmas Shopping

Massachusetts—In conclusion, I wish to tell you how very much my father has enjoyed your wonderful magazine during the past year, as I am sure he will in the years to come. Hardly an evening passes that he does not sit down with his treasured copy of HOBBIES to read every page thoroughly before going to bed, so I wish to thank you for making my Christmas shopping so easy and a gift I know will really be enjoyed not only at Christmas but through the whole year.—Molly A. Thoren.

—:-

Ah, the Museum!

Illinois—Enclosed find check for five year's renewal of your excellent magazine—I'd be lost without it. Hope to visit the museum at St. Augustine again soon.—Mrs. Bernice M. Johnson.

—:-

Wonderful Gesture—"In Memory of a Friend"

Michigan—Please send a year's subscription to HOBBIES to Henry Stephen's Memorial Library in Almont, Mich. We are placing this subscription in memory of our friend, Clifford Dabney, who was a collector of clocks and other antiquities.—Harold C. Hough.

—:-

Insures Her Pleasure

Indiana—Here is my check for another year's insurance of reading pleasure. My collection of Gibson Girl plates in the Widow Series is nearly complete, lacking only two, and the collection was obtained almost solely through the ads in HOBBIES. May your magazine continue to grow and prosper.—Laura G. Plymate.

—:-

Delighted with Order

New York—We recently ordered several items from our first subscription copy of HOBBIES and were delighted with them. Yours is a fine service for antique lovers.—C. E. Reid.

—:-

Business is Wonderful

New York—Business has been wonderful, and we thank you.—Faye Coverette.

—:-

Efficacious Ads

Massachusetts—I surely appreciate HOBBIES. I get plenty of inquiries from my advertising.—Zara M. Pollock.

HOBBIES for Winter Evenings

Oregon—Thanks for the reminder. When I find time to read this winter, HOBBIES Magazine will be the first one I'll look for. I'd better make sure I'll find it.—Mrs. R. D. Busey.

—:-

Good!

Missouri—Am getting splendid results from my ad!—Aileen Franklin.

—:-

More Trade Problems

Florida—Enclosed find check \$3.50 for renewal for HOBBIES Magazine. Wish you would discuss trade problems like you used to. They are very helpful.—Mrs. O. J. Detrick.

—:-

Always Good Reading

Kansas—I am enclosing check for \$3.50 for the Magazine. I have taken it and have all my old copies since about 1935 to refer to. So you see I would be lost without my HOBBIES.—Mrs. E. J. Dalton.

—:-

As Maine Goes

Maine—We are delighted with HOBBIES and are very pleased to subscribe for another year. We appreciate the fine work you are doing to turn out such a fine magazine.—Maude A. Tarr.

—:-

Word from New Hampshire

New Hampshire—Enclosed please find check for \$3.50 for renewal subscription to HOBBIES. Yours for good Antiques lag.—May Whitehead.

—:-

Most Varied Display

Minnesota—We recently had an opportunity to visit the Lightner Museum of Hobbies in St. Augustine, Florida. We were greatly impressed by the wonderful display of hobbies in so many different fields. It was the best collection we have ever seen. Enclosing check for another year's subscription to HOBBIES Magazine.—Stewart A. McKay.

—:-

Vive L. Collins!

Michigan—Anyone who can so ably voice their displeasure in as spirited and militant fashion in defense of our hobby as Louise Collins, deserves the support of all self-respecting collectors. It is a privilege to congratulate HOBBIES having a contributor who so ably carries her assignments as does Louise Collins.—Michael N. O'Connor.

—:-

Good Results

Oklahoma—I have had very good results from HOBBIES advertising.—Thelma M. Bland.

—:-

HOBBIES a Guide

Colorado—Would really be lost without HOBBIES.—Barry E. Crissley.

—:-

Not That Scotch!

Michigan—Thanks! You guessed it! Scotch though I am, I can't get along without HOBBIES. An oversight.—Bernice Halladay White.

—:-

THE MART

Rate: 8c per word;
Larger type 12c per word.

MART WANTED

WANTED: Unusual old toothbrushes, toothpicks and tongue scrapers, any condition. Also porcelain tooth brush holders (wall type), advertising cards and other old dental items. Please describe, price. — Dr. Francis M. Blauston, 89 Court St., White Plains, N. Y. fe61811

Old Hand guns of all kinds, particularly Colts wanted. Also want U. S. Gold and other coins. Obsolete paper money.—H. Brand, 46 N. W. 95th St., Miami Shores, Fla. f120882

ATTENTION DEALERS: Have your stock lists mimeographed. Quick service. Send copy, quotation submitted. Reasonable prices. — Albert Newton, Box 290, Perryville, Pa. fe6276

WANTED: Any material relating to the history of any Western or Southwestern State. Books, broadsides, letters, diaries, business ledgers, early newspapers, theatre programs, anything else. — Argonaut, 336 Kearny St., San Francisco, Calif. au128402

WANTED: Old correspondence—stamped envelopes and postmarked letters dated or written before 1880. Highest prices paid. Free buying list and information.—B. Ball, 1135 du Pont Bldg., Miami, Fla. ap6069

I PURCHASE DRUG STORE antiques; mortars and pestles, in brass, wood, stone, and iron. Show globes. Anything in the drug store line.—M. M. Warsaw, 1874 Balsam Road, Highland Park, Ill. je6069

OLD SHOES, boots, sandals, footwear, all nations; give age, history, photo or sketch. Describe fully.—B. W. Cooks, 33 Lakewood Dr., Glencoe, Ill. n122741

CASH FOR ALL OLD COINS. Foreign paper money, stamps, jewelry. — Harry Kelso Antiques, Pittsburgh, Kans. mh3042

CANES: Must be unusual in design, material or history. Send photo or sketch. Describe fully.—B. W. Cooke, 33 Lakewood Dr., Glencoe, Ill. n122741

WANT TO BUY: Plaque representing bar scene, lettered, "Waiting For A Live One." — Herrmann's Shop, 1209 W. State St., Fremont, Ohio. f1411

WANTED: All issues Radio Supplement, Chicago Evening Post, starting November, 1923. Quote. — Hagerman, 601 Delmar, St. Louis, Mo. f13652

STEREOSCOPE VIEWS bought.—G. L. Howe, M. D., 924 Clover St., Rochester 10, N. Y. ap3042

WANTED: Ballet prints Biographical material on Chevalier Henry Wilkoff & Fanny Elssler.—Box 232, Princeton, N. J. f128801

WANTED: OLD, unusual and foreign playing cards. Describe, price.—E. M. Salmonsen, 6732 Newgard, Chicago 26, Illinois. f3042

WANTED TO BUY: A full set of G.A.R. badges to 1915.—H. C. Hill, 1208 Church, Flint, Mich. mh3882

CIGARETTE CARDS, posters & scrapbooks. — Woody Gelman, 230 W. 41st N. Y. C., N. Y. mh6084

1952 CAMPAIGN BUTTONS. Collector lacks several Eisenhower Convention issues. What have you for sale? Please quote. State size, color, design & inscription.—George Revilo Carter, 5540 Hyde Park Blvd., Chicago, Ill. f3842

WANTED: Early issues of following: Movie magazines, Good Housekeeping, Cosmopolitan, etc. Horror, Terror, Spicy Pulp, Weird Tales, Wink, Titter, any "Girle", L'illustration, Ballet programs, Vaudeville programs, books, articles, anything about Rudolph Valentino. — Cherokee Book Shop, 1656 Cherokee Ave., Hollywood 28, Calif. f3656

MILITARY MEDALS wanted, also Decorations, enameled orders. All countries. — Kenneth Lee, 623 Security Bldg., Glendale 3, Calif. sl28801

Confederate, Southern States Broken Bank Notes. Collection or lots. Good prices paid.—Harry Harris, Box 509, Culpeper, Va. f4846

WANTED: Early automobile items of all descriptions, literature, books, magazines, catalogues, instruction pamphlets, prints, photos, others, anything before 1930. Also want: name plates, emblems, brass oil lamps and bulb horns, auto toys and miniatures of autos before 1920 and any odd or unusual auto item. Please describe items and price wanted. No lot too small or too large. We do not make offers unless a large collection is listed to us.—Harry A. Weisbord, House of Automobilia, 5728 Rodman St., Philadelphia 48, Penna. mh38231

ADVERTISING: Accumulation of business correspondence, invoices, trade cards, catalogues from industrial and business concerns before 1890. Send for want list.—I. Warshaw, 752 West End Avenue, New York 25, N. Y. mh124891

WANTED: Rooseveltiana (F. D. R.), books, prints, pamphlets, politicaliana, buttons, statuettes, novelties, song sheets, records, autographs, pictures, etc. Also New Deal and N. R. A. — Joseph M. Jacobs, 201 N. Wells St. (Suite 1524) Chicago 6, Ill. ap128632

WANTED: BASEBALL Guides, Magazines, Sporting News, record books, World Series Programs, old Baseball Magazine posters, Exhibit cards, candy cards, photos, newspaper pictures of players, scrapbooks, etc. Very highest prices paid.—Al Price, Box 615, Pine Bluff, Arkansas. ap122342

CIGARETTE, TOBACCO CARDS. All items advertising or issued by Tobacco Companies.—Charles Bray, East Bangor, Penna. my124201

Oriental Ivory Carvings. Perfect, large, one-piece figures or groups.—Dr. Schneidman, 207-12 Jamaica Ave., Bellaire, Long Island, N. Y. jly6069

WANTED: U. S. Covers; stampless, through 1900, illustrated letters, autographs, documents, valentines, small antiques, handicrafts, Americana, etc. Offer: Fine stamps, covers, many miscellaneous items, cash. Write! — John W. Stine, 821 Kingshighway, Edwardsville, Illinois. ap3825

WANTED: Left handed mustache cup and saucer. Advise.—R. F. Mateer, 437 Perkinswood N. E., Warren, Ohio. ap3652

WANTED: Cylinder phonographs, records, catalogs, reproducers, horns, Confederate and Southern States currency, antique locks, keys, cigarette, tobacco cards, stereoscopes, views, books on locks, Houdini, handcuffs.—Nugent, 12 North Third Richmond, Va. jly6299

WANTED: Old time illustrated trade and mail order catalogues, machinery, furniture, fashions, etc., 1870-1910.—Anne Gray, 315 East 57th Street, New York 22, N. Y. mh3426

WANTED: Edison, Columbia cylinder phonographs, cylinder records, books. Catalogs on same Small horns, reproducers.—Nugent, 12 North Third, Richmond, Va. f3023

SHAVING MUGS: Occupational and sporting designs. Will remit or reply promptly on offers.—Albert Newton, Box 290, Perryville, Pa. au9219

OLD CATALOGS before 1915. Wholesale House (Jobbers) catalogs of general merchandise, and manufacturers' catalogs containing hardware, toys, novelties, carriages, fireworks, etc. Especially wanted, Ehrich's, Butler Bros., Unexcelled Fireworks Co., Ives-Blakeslee Co. Describe fully.—A. E. Moredock, 301 E. High St., Waynesburg, Penna. mh3276

GAMES, BOOKS, prints published by McLoughlin Bros. and Parker Bros. before 1910. Also game "Parlor Baseball" sold about 1910.—A. E. Moredock, 301 E. High St., Waynesburg, Pa. mh3234

IRON AND TIN TOYS. Iron by Lehmann, Germany. Paper and wood toys, especially "step" toy made Nuremberg, about 1900. Old magic lantern and lecture slides. Old trains and trolleys.—A. E. Moredock, 301 E. High St., Waynesburg Pa. mh3467

FOR SALE

CIGARETTE & TOBACCO CARDS. Send for my lists.—Charles Bray, East Bangor, Pa. ap12233

GHOST TOWN ITEMS: Sun-colored glass, amethyst to royal purple; gold scales; gold pans; limited odd items from camps of the 60's. Write your interest.—Box 84, Smith, Nev. mh126581

200 HOBBY BOOKS: List 10c.—Williams Hobby Center, 2040 Washington, Allentown 10, Penna. mh12233

Ten different Confederate & Southern States notes, \$3. Send your want list.—Harry Harris, Box 509, Culpeper, Va. f4846

MINIATURES made to order. Wood, ivory, jade.—Hermania Anslinger, 320 S. Ralph, Spokane, Wash. f2042

SUDED LEATHER for garments.—Willson Leather Co., 3380 Chalfant Road, Cleveland 20, Ohio. je12234

SEA SHELLS. Friced catalogue with 1225 illustrations, descriptions from all over the world. Only authentic book of its kind in any language. Price \$2.—Walter F. Webb, 2515 Second Ave., North, St. Petersburg 3, Fla. au122112

OLD ADVERTISING CARDS: Era 1870-80's. Attention Dealers and Collectors. Why pay more? We offer 35 different \$1 or 150 for \$3. Better grade, 15 for \$1. Lists Free. Lyon Hobby Mart, Box 63, Hartford, Conn. f3670

AMERICANA ITEMS: Early advertising cards, \$1. Early 1900's postcards, views or greetings, 125 for \$1. 300 early foreign view cards, \$2.50. Leather post card comics, 1907 era, 15, \$1. Hidden Name Cards, 10, \$1. Old buttons, 100 different, \$2. Greeting cards, 1870-90 era, 35, \$1. 10 assorted 1900 era valentines, \$2. Lists free.—Lyon Hobby Mart, Box 63, Hartford, Conn. mh3069

Ancient Documents, autographs, chap books, song books, juvenile drama sheets, paper soldiers, Valentines, etc. Our special, \$5 lots: 1. 5 vellum documents; 2. 10 old paper documents; 2. 10 literary autographs on letters; 4. 10 old chap books; 5. 10 old song books; 6. 6 paper soldiers, c. 1800; 7. 40 juvenile drama sheets; 8. 20 old valentines; 9. 10 assorted valentines; 10. Combination, consisting of items from each lot. All good values. We will buy scrap books and collections of early greeting cards, old valentines, paper dolls, juvenile books, toys, etc. Write.—Carroll Alton Means, Clark Road, Woodbridge 15, Conn. ap30042

COLLECTORS: Send us your wants. Prompt replies to all inquiries. We are dealers in jewelry, china, glass, silver, furniture, paintings, objects of art, etc. —Edward G. Wilson, 1802 Chestnut St., Phila. 3, Penna. f3825

AMERICANA COLLECTORS: Free lists covering old advertising & greeting cards, 1870-90's; old postcards, juvenile books, paper dolls, valentines and other similar items.—Lyon Hobby Mart, Box 63, Hartford, Conn. f3084

GHOST TOWN RELICS, polished agates, petrified wood, mineral specimens, sun-colored glass, lamps, jewelry, priced to sell. Free list.—John Glass, Associated Prospectors, Box 308, Weiser, Idaho. f4006

MOUNTED LONG STEER HORNS, 78 to 90 inch spread.—A. F. Burnett, Bridgeport, Nebr. f3422

EARRING SCREWBACS, metal, (for buttons, crochet, shells, etc.) 80c doz., \$2.25 gross. Dangle or drop earbacks, 35c doz., \$2.50 gross. Silvered or golden. Sterling silver for pierced ears, 15c pr. Pinbacks with safety catch, 1/2", \$2.50. 3/4", \$2.65. 1", \$2.75. 1 1/4", \$3 gross; all 35c doz. Cement 15c. Earring cards imprinted, "Hand Made" 50 for 35c. Everything sent postpaid by return mail and satisfaction guaranteed.—Samuel Folsom, 11 Oakland St., Medford 55, Mass. (Wholesale prices on request.) mh32321

MILITARY BOOKS, prints, postcards and cigarette cards. Wide selection. Write for free price list.—I. G. Modne, 50 West 8th St. New York 11, N. Y. f3863

RARE COIN VALUE GUIDE, 50c, illustrated, 48 pages, a must.—Numismatist, 105 Windsor, Reading, Pa. mh3042

500 GUMMED, 1/2x2 1/2" LABELS, printed, three lines, 50c. Extra lines, 15c.—Hunziker, Box 725-XC, Minneapolis 1, Minnesota. mh3652

FOR SALE: My George Washington Collection, 500 items. Curios, oddities, clippings, books (letters, diaries, biographies). Pictures on china, Tobys, busts, medals, seals, hatchets, ceramics, glass, stamps, coins, buttons, box, wallpaper, watermark, silk, linen, cotton, velvet. Cartoons. Pictures of his dentures, his smile. Indexes to his humor and many human interest topics.—Laurance Hart, 14 W. Walnut St., Metuchen, N. J. (Impersonated G.W. for 400 audiences.) f1005

SIGNS. "Antiques" signs only. Send stamp.—Leitzel's, St. Johns, Mich. ap3441

SWAP MY ANTIQUARIAN experience for your wants. You suggest—I fulfill—possibly! Mail only.—Mrs. B. S. Fox, 1092 N. George St., Rome, N. Y. f1291

BRASS ASH TRAYS, \$1. Silk scarf, \$1. Ivory necklace, \$2. Eartops, \$1. Ivory handled knife, \$1. Carved shell paper weight, \$1. Jesus on skeleton leaf, \$1. Assorted ivory samples, \$5. Rubber toy sample, \$2. 12" doll, \$4. Couple, \$7. Dancer.—Motiwala, Third Bhoiwada 38H, Bombay 2, India. ap3027

1880's SILHOUETTES, SCRAP — 100 sheets, 25. 1200 trade cards, \$5. Foreign decks, unusual, \$2.50. Miniature decks, \$1.50. Tobacco tins, each \$2. 70 flag rugs, \$2.50. Baseball, 100 cigarette cards, \$5. 30 flannels, \$3. 90 Actress cards, 1890, \$4. 3 sheets military scrap, \$5.—Estelle Kurzrok, 9 E. 96th, N.Y.C. f1483

CLASSIFIED AD RATES
8c per word; three months for the price of 2; twelve months for the price of 8.

(Except for change in address, no changes permitted on the low three and twelve months rate.)

LORE ON THE ORIGIN OF FIRE

(CONTINUED FROM PAGE 157)

and escaped with some. When he got back to earth everything he touched contained fire and the Indians had it.

The Tlatasikoala, a tribe of Kwakiutli Indians of Vancouver Island, believe fire was stolen by Deer and brought to man. There was no fire because Natlibikaq had hidden it. Kutena sent Lelkoista to get it, and as he took up a coal and was making off with it, Natlibikaq saw him and asked him a question. The chief could not answer as he had the coal in his mouth, and the owner struck him and the fire fell out. Then Kutena sent Deer to get it. Deer stuck dry wood in his hair and ran to the house singing. When he was admitted he danced around the fire until the wood ignited. Natlibikaq followed but Deer threw some fat on the ground and it turned into a lake and as they still pursued he threw some hairs on the ground and they became a dense forest. Once more he was nearly caught, but he threw four stones behind him and they changed into four high mountains and Deer reached Kutena's house with the fire.

Ta-Ta-Thi, another tribe, tells the tale that the water rat had a large hut where he kept the fire, and one day while gathering mussels a spark flew out and was caught by Hawk who kindled a fire and burned down the house and forest.

Toradys of Central Celebes tell that in the beginning the Creator gave fire to the first man and woman, but did not teach them how to kindle it, so it had to be kept constantly burning on the hearth.

Thompson Indians of British Columbia say they sent messengers to the Sun for fire, and when that was exhausted they sent more. They are said to have brought the fire between shells.

Tapietes, a South American tribe, say the black vulture possessed the

ORIENTAL ART OBJECTS

WANTED: Serious Collectors. Intimate Museums, Art Institutions who wish a person of experience and taste to buy for them on commission, Oriental & other foreign furnishings and art objects. Principals only. The Collector for Collectors.—Mrs. Anna G. O'Higgins, Hotel Chelsea, New York 11, N. Y. jly60441

HANDICRAFTS

WANTED: To do quilting, aprons, all kinds needlework articles. Delicious canned chicken, wild berries, other foods, illustrated circular. Shop agents wanted.—Vera Fulton, Box H. Gallipolis, Ohio. f3234

SALT AND PEPPERS

SELL & BUY novelty salt & peppers. Stamp please.—House of Shakers, 3157 Boston Road, North Wilbraham, Mass. ja122511

fire, having obtained it from the lightning.

The Thay of Siam dispatched the owl and serpent for fire but they never returned. Later the gadfly flew up to heaven and secured the secret for kindling it.

Natives of Victoria claim one man threw a spear with a string attached in the clouds, the spear stuck and the man climbed up and brought back fire to earth.

The Wonkonguru tell the story of a Moora woman who stole the fire from an old woman. Then she killed herself and turned into a swan, carrying the fire brand in her mouth. That is why all black swans have red on the inside of their beaks.

Inhabitants of Wagifa of the D'Entrecasteaux Archipelago say fire was brought by a dog which swam across the strait with a burning brand tied to his tail.

SWAPPERS

This department for swapping collector's items only. Rates 5c per word.

GOOFIES, SET & NON-SET traded.—Mrs. Ralph Stevens, 706 Wendell Pl., West Englewood, N. Y. ja12065

SWAP MATCH BOOKS, 25 for 50 alike, local ads only. Regular or odd sizes. Will buy collections.—Dr. Charles J. Higgins, 61 Carey Avenue, Wilkes-Barre, Pa. au120401

FREE: HIGH GRADE swap lists. Antique pipes, jewelry, coins, etc.—Safarid, 7147 Manse, Forest Hills, N. Y. ap6003

WILL EXCHANGE 25 match book covers, all different, for 50 of one kind. No used covers accepted or exchanged. Send 25c for catalog giving exchange values so that you can increase your collection by trading your duplicates.—Charles Edeiman, 1311B E. 84, Cleveland 3, Ohio. f3064

WANT: ARROWHEADS, Indian relics, beadwork, coins. Have guns, antique & modern. Long steerhorns, Indian jewelry. — Paul Summers, Stamford, Texas. n30391

SWAP: GUNS, IRONSTONE, old pictures, stereopticon slide, views, for old dolls—The Doll House, 208 W. Grant, Hastings, Mich. f1001

THREE GOOD FOREIGN for each large, used U. S. commemorative stamp.—Wiedman, 1616 Redfield, La Crosse, Wis. d12069

SWAP TWO THOUSAND USED, unused view cards for cigarette, tobacco cards, Confederate, Southern States currency, cylinder phonographs, records, catalogs.—Nugent, 12 North Third, Richmond, Va. jly6005

SWAP: Old keys; view cards, for cylinder phonographs; cylinder records; books, catalogs on same. Small horns; reproducers.—Nugent, 12 North Third, Richmond, Va. f3032

TRADE: Steins; barber bottles; guns; glass; for marble top table; clock; chest; music box; anything.—Trader, 418 Trust, Rockford, Ill. mh3023

FOR FIREARMS. Foreign metal antique buttons. Brand new Osage orange bow; 60 lb. pull; never used.—Wm. Schon, Pomeroy, Iowa. mh3002

COMMEMORATIVE PLATE BLOCKS to trade for coins, Confederate money, etc.—Karl Stecher, Box 338, Washington 4, D. C. f3061



TERRY'S PATIO BEVERAGE STICKS

These were designed to be used on cement or flag stone patios or solid floors. The upright holder merely slips into base and can be used exactly like our lawn model that sticks into ground. The base is 9 3/4" in diameter and the overall height is 26 inches. They are enameled in four rich colors. We cannot take orders for any specified color.

We had a neat sturdy corrugated carton designed to hold 12 bases and 12 tops in 3 colors of 4 each and packed only this way for dealers who in turn will sell you 2, 4 or more at usually ONE DOLLAR EACH.

If unable to obtain in Gift and Antique Shops, Department and Hardware Stores or Variety Stores we will send direct upon receipt of price. No C. O. D.'s, please.

1 set of 4.....	\$ 4.50
3 sets of 4 (one carton).....	12.00

DEALERS: Write for our 32-page catalog.

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COMMEMORATIVE GOLD SET, nine \$1, two \$2.50. Brilliant Unc. Gems. In black plastic holder \$335.00

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Similar Set as above, all just a shade off of Unc. (some would pass for Unc.) Bargain 127.50

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SIMILAR Set as above, all just a shade off of Unc. (You'd say some were Unc.) Bargain .. 102.50

U. S. GOLD COINS

Nice coins at Rock-Bottom prices (dates of our selection)

	Fine	V. F.	Abt. Unc.	Unc.
\$20 Gold	\$47.50	\$49.50	\$51.50	\$55.00
\$10 Gold	22.25	24.45	25.75	
\$ 5 Gold	11.85	12.95	13.95	14.95
\$ 2.50 Ind.		7.45	8.45	9.45

\$1 to \$50 Gold Wanted. Send List for offer.

SCARCE COINS OF THE WORLD

SILVER DOLLARS OF THE WORLD, Late 1700's to date. Ten, all different, Fine to about Uncirculated 17.50

1950 MEXICO RAILROAD DOLLAR, Brilliant Unc. Commemorating Southern Railroad 3.25

1949 MEXICO TROY OUNCE DOLLAR, Brilliant Uncirculated 1.95

1948 CUAUHTEMOC DOLLAR, Brilliant Unc. Famous Mexican Chieftain 1.95

MEXICO LIBERTY (ON HORSEBACK) DOLLAR. A most beautiful coin. About Unc. 2.95

MEXICO WINGED VICTORY DOLLAR. Another beautiful coin. About Unc. 2.75

1951 ENGLISH FESTIVAL SET. Farthing to Crown, all beautiful proofs. In nice display case. Generally sold at \$25.00. Special..... 17.50

1951 PERUVIAN GOLD SET. 100 Soles (larger than our \$20, \$5 and \$2.50 combined). 50 Soles and 20 Soles, all Brilliant Proofs. In black plastic holder. Sold at well above \$200 a few months ago. Special, now 185.00

CZECHOSLOVAKIAN GOLD SET. Rare Ten, Five, Two and One Ducats, all Brilliant Unc. A beautiful and impressive set that will add prestige to any collection. Sold at over \$300 a few years ago. Now, only 247.50

VATICAN SETS, each containing 100 Lire Gold, and other coins, all Brilliant Uncirculated: 1950 Holy Year Set, Pope Pius XII, in holder. 17.50 1946 Set, Pope Pius XII, in case 22.50 1936 Set, Pope Pius XI, in case 32.50 Special — The above 3 sets 69.85

LIECHTENSTEIN SET. 20 Francs (\$25.00): 10 Francs (\$16.00), both Brilliant Unc. The pair. 35.00

MISCELLANEOUS SPECIALS

1952 U. S. Mint Sets, PDS Mints. 15 coins, each in Cello-Tube envelope. A-1 select, Brill. Unc. 4.45

Similar Set as above, not all A-1, select 3.65

Leatherette Holder, holds above 15 coins 1.25

U. S. GEM PROOF SETS: 1950 \$6.45; 1951 \$3.75; 1952 3.15

1952 CANADIAN MINT SET, 1c-\$1.00, Brilliant Uncirculated 3.45

SIAM PORCELAIN COINS, various shapes, colors: 5 diff. \$1.95; 10 diff. \$3.75; 20 diff., some rare 7.45

1950 English Proof Set (No Crown.) In box..... 6.45

1951 ENGLISH FESTIVAL CROWN, Brilliant Proof 2.25

CARVER-WASHINGTON $\frac{1}{2}$, P.D.S. BRILL. UNC.:

1953, 1952, 1951 sets, each \$ 10.00
1951-P single @ 2.50

BOOKER T. WASHINGTON $\frac{1}{2}$, P.D.S. BRILL. UNC.:

1946 \$4.50; 1947 \$6.50; 1948 \$9.00; 1949 \$9.50; 1950 \$9.50; 1951 \$ 10.00

SPECIAL — the Above Nine (9) Sets 75.00

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